

1879---ANNIVERSARY NUMBER---1915

THE

NEW

YORK

DRAMATIC MIRROR



WILLIAM FARNUM as "VIRGINIUS"

JANUARY 27, 1915

PRICE TEN CENTS

Drama, Vaudeville and Motion Pictures



WALL, N. Y.

A spirited ensemble in "Hello, Broadway," in which Louise Dresser sings George M. Cohan's latest song hit, "Down by the Erie Canal"



WALL, N. Y.

One of the most interesting scenes in "Sinners" is the meeting between Doctor Simpson and his old sweetheart, Hilda Newton. Chas. Richman is the Doctor, while Gertrude Dallas plays Hilda



As Marie Odile, the little convent novice, Frances Starr, has achieved another great personal triumph



WALL, N. Y.

A tense scene in "Polygamy." Bathsheba, the plural wife, defends her religion while she aids those who oppose the practice of polygamy. In the picture are Katherine Emmett and William B. Mack, as the lovers who flee; Mary Shaw as Bathsheba, and Chrystal Herne and Ramsey Wallace as the young married couple who oppose polygamy



Alice Hegeman, whose humorous impersonations have contributed to the success of many plays. She is happily remembered as a leading comedienne in "The Pink Lady"



Janette Reynolds, who has helped make several Broadway musical productions memorable

UP AND DOWN THE RIALTO



THE NEW YORK DRAMATIC MIRROR



VOLUME LXXIII

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No. 1884



By PAUL GININSKY

(FOR THE "MIRROR" BY FREDERICK F. SCHRADER)

A NUMBER of players were assembled in the office of a manager who was engaging a company for the Summer, and all were telling stories of their travels, and especially of their triumphs in distant parts of the world. Actors travel more than other people. Their engagements take them everywhere; theirs is a wider horizon than ever greeted the eyes of a navigator encircling the world. Yet most of the impressions which they carry away are of a personal kind. The name of some wonderful city only serves to recall to their minds some episode connected with the theater. Success remains a permanent memory, which effaces every other recollection.

"Called out twelve times after the second act!" That is what dims their memories to the romance of the places through which they pass.

"Mon Dieu!" exclaimed a corpulent lady, Madame Chevilion, called Delphine Morin; "that reminds me of a dreadful story. It happened a long time ago before I lost my waist, and was condemned to play old comedy women. I was young then! I was engaged to star at the head of a comic opera company booked for a long tour of Mexico and the United States.

"Such jumps! You young folks only know the railroads. In '75 or '76 the railway accommodations were very poor, and we spent some terrible days riding in impossible coaches, with escorts which were not always to be trusted in an emergency. In that way we arrived at Guarajato, a town entirely surrounded by towering mountains, which I have never forgotten.

"I had never heard of the place, although it had a population of 60,000 and was the capital of a province. The theater was not precisely what you would call modern, but it was beautiful, and had been remodeled from a building dating back to the vicereigns of Spain. Before we entered the city, which stood on a terrace-like elevation, we had to go through an enormous tunnel cut through the solid rock, in order to pass the toll station, for at that time every Mexican town imposed a head tax, which was not calculated to make traveling any more pleasant. On my arrival I was confronted with some bad news. One of my trunks had been left at Lagos, our last stop; and of course it was the one which contained my costumes for the part I was to play in *The Honeymoon* that evening. This part was *Graciella*. Don't laugh! I was twenty, and people said beautiful.

"There was no way of getting the trunk until the next morning. What was I to do? At the hotel I asked a French modiste, Mademoiselle Becherelle,

who had somehow or other become sidetracked in Guarajato. I told her my dilemma.

"I can give you a beautiful robe for the bridal dress," she said; "it only needs a little freshening up—and we have plenty of time for that."

"She took a rustling white silk dress out of a closet. It was heavy with exquisite embroidery, wonderfully colored tropical flowers on golden stems.

"Isn't it gorgeous?" asked Mademoiselle Becherelle. "I bought this robe of a man who wished to dispose of it. He told a queer story about it, saying he wanted to efface the memory of a woman he had once loved but who had proved deceitful and false. I bought it for a small sum, really intending to use the embroidery on another dress, for I am introducing French styles here. But here is an opportunity to wear it once more as it was originally designed. It couldn't possibly be put to better use," she added affably.

"In a short time Mademoiselle Becherelle had very skillfully altered the waist to fit me, and restored the luster of the silk. In comparison with this sumptuous garment my own stage wardrobe paled into utter insignificance. I managed to create a perfect sensation as I presented myself to the members of our company in a salon of the old palace where they stood chatting.

"But, my dears, the experience that awaited me!

"That evening I sang my *couplets* in the best possible manner, and the applause was loud and enthusiastic after the first act. But when I stepped upon the stage in the second act I felt that everybody was strangely staring at me. I became conscious of suppressed whispers; people in the audience were leaning forward to get a better view of me; I was the focus of every opera glass in the house, and when I sang my numbers I felt a peculiar embarrassment, wondering at the uncanny interest I had created.

"A sharp cry from one of the boxes almost froze my blood. An audible murmur swept through the hall, and as though a lingering doubt had at last been resolved, loud exclamations of terror and astonishment broke forth, and I distinctly heard the people calling the name, 'Donna Serena! Donna Serena!'

"I was almost paralyzed with fear. What had I done? How could I inspire such terror? The orchestra ceased playing and louder and louder came the cry of 'Donna Serena! Donna Serena!' as though the people had seen a ghost.

"Presently an alcalde came behind the scenes and ordered the manager to ring down the curtain.

"You are wearing a dress that belonged to Donna Serena," said the alcalde, whose face showed that he was inwardly excited. "It was recognized at once. How came it into your possession?" I related to him how my trunk had been left at the last town we had visited, and how the French modiste had come to my rescue. As she was in the audience, a summons was sent out, and she was subjected to a cross-examination like a criminal.

"Mademoiselle Becherelle, greatly disturbed, related to the alcalde what she had told me, and even confessed that she had bought the robe for a song from a man who had offered to dispose of it. As she was a stranger in the community she did not know him. Her books were sent for, and confirmed her statement. 'February 20, a wedding gown, almost new, 150 piasters. Name of seller, Senor Dias Hernandez.'

"An assumed name, of course; but you must have known that instead of 150, this robe is worth at least 10,000 piasters. That proves your complicity."

"And he gave orders to arrest her.

"You are not going to put me in prison?" cried the terrified modiste; "at least tell me what I have done to deserve this. I haven't committed any crime."

"And only after quite a delay Mademoiselle Becherelle, who was shedding copious tears, and I, who was sharing her excitement, received an explanation why my gown had provoked such terror in the audience.

"Three months before these events, the town had celebrated the wedding of its wealthiest citizen, Senor Rubio. More than a year was spent in making the wedding gown which the bride wore at the feast, and it was famous in Guarajato for the costliness of its embroidery.

"On the wedding night Donna Serena suddenly died, and the young wife was buried in her wedding gown. The whole town had stood at her open grave and sadly bidden the lovely young woman a last farewell.

"And now another was wearing her dress!

"The explanation was this: The grave had been robbed and rifled of all its costly contents; Donna Serena, conveyed to her last resting place in regal splendor, reposed naked in her flower-strewn tomb, and no one had suspected what had taken place.

"It took the modiste some time to persuade the crowd that she had only been indiscreet and not criminal. You can imagine, my dears, what my feelings were when I reflected that this beautiful gown had clothed the body of a dead woman. We passed through many a place whose name has escaped me, but I shall never forget that night in Guarajato."

SOME WARM DAYS IN A HOT TOWN

"Much of Which I Saw, Some of Which I Was"

VIRGINIA CITY, NEVADA, in 1870 and thereabouts, was certainly a hot town. Wide open in its modern significance would not express it. Inside-out might suggest it. The versatile, poetic Goodman was editor of the *Enterprise*. The tooting of the trumpet of fame had summoned Mark Twain to wider fields, and Dan de Quille was holding down Twain's old job of city editor, reporter, and dramatic critic. Alf. Doten exercised like functions on the *Gold Hill News*. They were three of a kind, and the right kind. Big, brainy, brilliant. Goodman alone survives. Totally blind, but still in harness, his splendid faculties undimmed.

A fine specimen of the Western Irish-American, named O'Connor, was running the International Hotel. "Jack Magee's" and "Kentuck's Palace" were the most pretentious saloons and gambling houses in the town. Across the street from the hotel was the Variety Theater, with the familiar allurements of the wine-room annex. The place was run by Leslie Blackburn, and it was raw to the limit, and the limit was off. Under the hill on the street below was Piper's Opera House, owned and managed by John Piper, a character known all over the Coast, and as square a man as ever stood in shoe leather. *Requiescat in pace.*

One of the regular afternoon sights on the principal street was a beautiful woman of probably thirty, seated in a low phaeton behind a pair of jet-black Kentucky thoroughbreds, which she handled with skill and grace. She had an expansive bust and a wasp-like waist. Her well-poised head was surmounted by snow-white ostrich plumes; and from her jeweled throat to the tops of her dainty boots she was a symphony in purple velvet and shimmering jet. Less than a year before, on the cabin deck of an Oakland ferry boat, she had shot to death a United States Senator. He was starting for Washington, and in the jolly group gathered to see him off, when the pistol cracked, were his wife and daughter, and many officials and politicians.

But the big mining boss who imported that Span of Morgans from Lexington for the lady's use, and whose name and fame were soon to fill two continents, didn't appear to attach much importance to that shooting episode. Gun play was an old story with him. The walls and ceiling of his big saloon down in San Francisco carried all calibres of leaden testimony to the poor marksmanship of his customers during the early sixties.

Another character to be seen on the streets of Virginia almost daily was a Plute Indian known as "Squaw Charley;" and just here let me digress. The Squaw Man of the Indian races, is not, as many suppose, a white man who has married an Indian woman. The calling of such persons "Squaw Men" is purely the white man's custom; and it is a custom less than a half century old.

The real squaw man is an Indian who has violated some law or custom of his tribe and has been condemned by his chief to wear female apparel for a specified time. He is shunned by the men and women of his tribe. The Indian never questions the law of his race, or the mandate of his chief. He simply obeys. If ordered to kill himself, he does it. No one appeared to know what law of the tribe this Plute had violated; but every one knew Squaw Charley and the hungry wolf cur that was always at his heels. Charley was over six feet in height. He wore a faded, ragged calico wrapper, reaching halfway from his knees to his ankles in front, and dragging behind. An old hoop skirt, taken from an ash barrel or refuse heap, showed through rents in his dress. The bottoms of a pair of faded blue overalls hung in shreds below the skirt. His head and feet were usually bare. He plunged through the streets with the stride of a colossus, diving into barrels and cans for stray bits of food, which he would share with his dog. If handed a potato, a crust, or a bone, he would seize it with a grunt and hurry on. In a delightful little volume of Indian character studies, written by Annie B. Lindsay (Batterman Lindsay), there is a chapter devoted to Squaw Charley. I know the author will forgive me for quoting here from her fascinating book:

Nothing is so abhorrent to the Savage as Solitude; and Charley grew abject, drooping, prematurely old, while his canine friend grew daily more ill-tempered and disreputable. One day an irate toll-gate keeper shot the dog, caught in the very act of marauding the white man's chickens. Charley wept the only tears he was ever known to shed over the body of his dead companion, and bore it off in his arms, a bowed, desolate figure, slowly fading from ken against the ashen colored plain and ultra-marine sky. The parish was seen no more in the haunts of men, and it was long afterwards when prospectors found his skeleton lying caged amid the corroded steels of the old hoop-skirt. As the beast dieth, so dies the Indian; and Charley had perchance not fared much worse at the end than others of his race.

The principal gambling rooms were in the rear of the long saloons fronting on Main Street. Kentuck's "palace" was more showy and conspicuous than the others. It adjoined the International Hotel.

From Milton Nobles's Forthcoming Volume Entitled "Stage Fictions, Facts and Fables"—Published by Authority, Exclusively in the New York "Dramatic Mirror"—(All Rights Reserved by the Author.)

The barroom was about fifty feet deep, and an additional twenty-five feet was occupied by six faro layouts. There were probably seventy-five layouts in the city. Each was licensed, and each paid into the city treasury ten dollars a day. The money that kept these mills grinding was supplied principally by the Welsh and Irish miners. The Comstock was booming, the Consolidated-Virginia and Big Bonanza were working triple shifts. The Garson Mint was running overtime, and the spirit of chance was in the air. Up to mid-day the gambling rooms were deserted. During the afternoon there might be an occasional spurt. From seven till daylight something was doing all the time. The city was practically run by the sporting element. But the breed differed from the class now known in Eastern cities as "sporting men."



MR. MILTON NOBLES.

Who Contributes a Notable Chapter of Personal Experiences to This Issue of THE MIRROR.

There were a half-dozen John Oakhursts in Virginia City in 1870. They were noted professionals. Many were handsome, or picturesque. All were silent and soft-spoken. They had delicate hands and small feet enclosed in faultless French calf boots, with high, tapering heels. Some of them wore wide, soft hats and massive gold watch chains about the neck, dangling down to the waist. The "California Shanghai" coat was much in evidence. It was short-waisted, long-skirted, and close-fitting in the back. Usually made of the finest quality of English cord or French cloth. They ran in shades from cream to black. Some days the dealers wore diamond studs and rings, and some days they didn't. In this respect they did not differ from the majority of the men about town. Some of them dressed and looked like clergymen, and never wore jewelry of any kind. Their pay was ten dollars a day. One day McKenzie, who was dealing in Kentuck's Palace, was relieved, as usual, by his companion dealer about one in the morning. He took his regular ten simoleons from the drawer, crossed the alley and copped the queen at one of Caesar's tables. In an hour it was winded down the line that McKenzie was making a big winning. The brokers and floaters began to gather about the corner table in Caesar's back room. At daybreak McKenzie pulled out eighteen hundred dollars and went to bed. Two

mornings later, dead broke, passing from the breakfast room through the office of the International, he said to O'Connor: "Chalk it up, Dan." "All right, Mac," said O'Connor. My, how the rhino did keep circulating in Virginia those days!

John Piper had just engaged a new leading man for his stock company. He was a youngster from the East who had made good down below. One morning Piper and his new actor were breakfasting together at the International. At the same table were two or three dealers, a mining engineer, the hotel barber, Jack Magee's head barkeeper, and a couple of well-dressed, prosperous-looking young fellows, not identified. The actor looked over the *Enterprise*, and observed that the Reno stage had had its regular semi-weekly hold-up the night before. Dan Higgins was driving. The passengers were not disturbed, and the coach was not delayed more than five minutes. The agents simply asked for and received the Wells-Fargo box. The hold-up was just outside the city limits, etc.

The actor read the account aloud. No one paid any attention; but John Piper choked on a mouthful of hot coffee and tried to change the subject. The actor ventured to express his opinion of a state of civilization where such lawlessness was possible. Then he felt Piper's boots kicking him on the shins under the table, and began talking about something else. When they reached the office Piper drew the actor into a corner and said in his rich German dialect: "Younk man, as long as you are in Virginia City don't talk about nodding but de show at de opera house. We've got a kind of mixed cosmopolitan population here, and you never know who you are talkin' mit; and people around here don't care a dam about Wells-Fargo, anavay."

The Invincible Hose Company had a meteoric career in Virginia in 1870-71. The town is built on the eastern slope of Mount Davidson, a peak of the Washoe range of the Sierra Nevada. Its water supply is from springs at the summit, conducted through pipes to the town below. Hydraulic pressure renders engines unnecessary. The fire department consisted of several hose carts and hose. Service was voluntary. The Invincibles was a newly organized band of choice, hilarious spirits, all under thirty, and some mere lads. Their prompt arrival and quick service at a half dozen fires had made them popular with all classes. The mining bosses and gamblers had chipped in and bought them a handsome new cart and hose, silver plated, with jingling bells. The little stone hose house was in the side of the hill, the street above the Main Street.

On a particular night the Invincibles celebrated in honor of the new cart and hose. The actors had special "invites," and dropped in after the show. They were promptly made honorary members, without dues, by a unanimous vote. Then several more kegs of beer were tapped. There were already many empties outside. Beer and wine were running in streams through the door and into the gutter. The hose cart had been run out to make room. The actors recited and the Invincible quartette sang. And they could sing, too, even at that stage of the game. The Mayor made a speech, also the Sheriff. Jack Magee had sent up a quarter barrel of rare old Kentucky whisky, and Kentuck sent two baskets of champagne. Piper sent kegs and boxes of beer, and O'Connor sent a cart load of food, with waiters to serve it. But that wasn't an eating crowd, so the food was sent down to the hospital and jail.

The young leading man of the Piper company had just recited "Shamus O'Brien"; loud applause and a short chorus "For He's a Jolly Good Fellow"; a pause and then calls for "Perkins! Perkins!" A young fellow of three or four and twenty pushed his way, glass in hand, to the small vacant space in the rear of the room. He was of medium build, weighing probably a hundred and forty. He wore a pronounced check or plaid suit. Ruffled shirt, low rolling collar, flaming tie, a big diamond stud, no vest. A light, soft hat, well on the back of his head. He had a pink and white complexion, jet black eyes and hair; the latter rather long, straight, and on one side brushed down almost over the eye. A short moustache, black as ink, a set of small, even, white teeth, showing like pearls under the cropped moustache. He had an indescribable smile, but it was as sweet and winning as the smile of a girl. He was slightly intoxicated, not drunk. He might have passed for a beautiful woman disguised—a wandering minstrel, a poet, or a bandit. Perkins was "assistant foreman" of the hose company, well known and very popular. Near where he stood sat three musicians. One was a well known and well liked dealer named Morgan. The others were the two quiet, well dressed men who were at the breakfast table when the actor read about the hold-up

and Piper kicked him on the shins. Morgan had a violin, the others guitars.

Perkins looked towards the musicians. Morgan asked him something in an undertone. He nodded and smiled—that unforgettable smile! Morgan and the guitar players tried a few chords together, then they played a short prelude, with sure, firm touch. A hush fell on the motley crowd. The smile faded from the singer's face as the first note rang out through the reek and smoke of the crowded engine room. It was a contra tenor, pure as spring water, clear as a silver bell, and straight from the chest. There was no effort, but the black eyes were half closed, and the golden stream just flowed. The song was one that most American schoolboys of that time knew by heart, and probably many in that lawless crowd had heard it at a mother's knee:

Backward, turn backward, oh time in thy flight,
Make me a child again, just for to-night.
Over my slumbers thy loving watch keep;
Rock me to sleep, Mother, rock me to sleep.

The refrain was repeated softly by a quartette of voices that could command a thousand a week in vaudeville to-day.

There wasn't much applause. Somehow it didn't appear to affect them just that way. Hank Monk, the stage driver, whom Horace Greeley unconsciously immortalized, was seated on a beer box just outside the door. He pulled out a spotted calico handkerchief and blew his nose, with a wheeze like a B-flat cornet, remarking, "That dem thing allers gives me the sniffles."

It was 3 A.M. and the party was breaking up.

At 3.30 A.M. a man ran through the Main Street shouting "Opera House on fire!" The gambling tables were quickly deserted and the saloons emptied out their residue. The big bell on the City Hall commenced clanging. Sure enough, there was smoke and a yellow glow down hill by the Opera House. But stranger still, the Invincible Hose Company was on the spot, yelling, swearing and squirting; and before either of the other companies arrived the fire was out. But little damage was done to the theater, none to the interior. An old shack of a stable near the stage-door was consumed with two horses and a half dozen burros. The merry Invincibles returned to the engine house, singing "John Brown's Body" and "We Won't Go Home Till Morning."

Meantime important things were happening in Virginia City. The frequency of fires and the incredible promptness with which they were discovered and extinguished by the Invincibles had been a subject of recent secret investigation by ten leading citizens. These ten men were soon known as "001." The last blaze had got beyond control of the Invincibles. There was a heavy property loss, and a woman of the town received fatal injuries jumping from a window. The Opera House had been on fire and extinguished twice. The second saving had caused Piper to put the Invincibles all on the free list. Three men were under suspicion, not only for connection with the fires, but also with recent hold-ups. They had blown into town some months before as street medicine vendors, and one of them at least had been recognized as a faker recently connected with John Wilson's Circus, then touring the coast. All were members of the hose company. They had been shadowed that night on leaving the hose house.

Two of them lighted a pile of rubbish under the rear frame work of the Opera House, the third doing like service under the old frame stable. The inflammable material had manifestly been placed earlier in the evening. The three men rushed up the hill. One remained on the corner in front of the International Hotel. The other two hurried to the corner above. When they were a few feet from the hose house the man below started through the street, yelling "Opera House on fire." Deft hands had drawn the burning boards from under the Opera House, but the old stable, owing to loose hay and other inflammable material, was ablaze in no time. Several things happened when the Invincibles reached the hose house. Details have always been lacking, but this much is history: The sheriff took possession. The doors were locked. Members who could answer certain questions satisfactorily were ordered to their homes or lodgings under guard. A few, recognized as floaters, were advised to hit the Reno trail and not wait for the morning stage. Members of 001 went along to make sure they didn't miss it.

Three men crouched in the shadow of the hose

house covered by a half dozen revolvers. Thirty minutes later two of them were dangling from lamp posts on Main Street. On the breast of each was a card marked 001. They were discovered by a night shift returning from the Comstock. They were the two itinerant guitar players. One citizen, who declined to be quoted, said that a third man broke from his captors while the ropes were being adjusted and ran up the hill like a deer, pursued by two or three of the committee. "I guess they got him all right," he added.

A few days later some men were enjoying the free lunch and some bottled beer in the Kentucky Palace. The group included a bank cashier, a faro dealer, two actors and a musician. The musician was a handsome young German, a violinist in the Opera House orchestra. Many years afterwards he became famous; or, rather, notorious. He was prominent in the music world of California. He quit music for politics, joined the grafters, held high elective offices,

you have made this climb to see. I want to say first that I invited you at the sheriff's suggestion. He wanted witnesses." He stepped ten feet up to what appeared to be a pile of mesquit and heavy sage bushes, such as the Chinamen gather, strip, trim and tie in bundles for fuel. He kicked the bushes aside with his heavy boots, revealing an abandoned prospect hole. One large mesquit, the size of a man's leg, stretched across the opening, an end resting securely on either side. As the others drew near they could see that a rope was tied about the mesquit, the end hanging down into the hole. "Take a look," said the guide. All obeyed, silently.

There was a man at the other end of the rope. The top of his head was eighteen inches below the surface, and his feet just cleared the bottom of the hole. His arms were pinioned, his tongue protruding, his eyes bulging. He was hatless and coatless. A card swung about his neck with the terrible numeral 001. A diamond flashed from the ragged ruffles of his blood-stained shirt.

Five men, as with one hushed voice, whispered: "Perkins."



MISS LAURA HOPE CREWS.

Servey, N. Y.

Now Playing in the Greatest Success of Her Brilliant Career, "The Phantom Rival," under Belasco's Management.

was caught with the goods and sentenced to San Quentin. Escaped imprisonment by sacrificing his ill-gotten fortune, disappeared for a time, but is now a successful mine operator in Arizona.

Well, this group was joined by a mineral expert, in corduroys, laced leather leggings and heavy English shoes. He was a handsome six-footer, full brown beard and an air of good breeding. He was known to most of the party. He said he had just been up near the top of Davidson, looking over a pile of ore taken from a new hole, and had run into something interesting on the way down. Said if the party cared for an hour's climb he could show them something they would never regret and never forget. All were anxious for adventure of any kind.

As they passed to the street they were joined by a sheriff's deputy, known to all of them. Virginia City is nearly 8,000 feet above the sea. The top of Davidson a couple of thousand feet higher. As two or three of the party were tenderfeet, in the altitudes for the first time, the climb was not entirely a picnic. Nothing was said by the guide as to the character of the surprise in store. Stops for breathing spells were frequent. After a tug of fully an hour, all were seated, looking down into the town and studying the fantastic shapes assumed by the vast volumes of smoke rising from the Gold Hill smelters.

"Well, boys," said the expert, "now that you have had time to pump your lungs full, I'll show you what

The sight was a shock to all save the mining expert and the deputy sheriff. But even the actors and the musician were apparently less moved than the gambler. This was noted for the reason that Ed Morgan, like most of his tribe, was looked upon as a sort of human machine, immovable and emotionless. It was his daily custom to see fortunes won and lost on the turn of a card. He had seen men step aside from his table and blow out their brains. He had heard guns crack and seen bowies flash. He had seen the wounded, dying or dead, quietly removed, with scarcely an interruption to the deal. On many of these occasions his own had been one of the guns to crack or the knives to flash.

But from the moment he recognized the face of Perkins he became humanized. He dropped on his knees beside that prospect hole, and buried his face in his hands. His shoulders heaved and a heart-racking groan escaped him. Even the sheriff and the expert looked at each other in mute surprise. The bank cashier, after one glance at the suspended figure, withdrew hurriedly, his face ghastly, his lips bloodless, and sank to the ground. He, too, had heard Perkins sing at the Invincibles' house warming. The two actors and the musician stood apart, observing the emotion of the gambler, the last man of the seven from whom such an exhibition was to be expected. Yet, in the brief interval, one of the actors recalled incidents that had attracted his attention at the hose house. He had observed that while Perkins was singing, Morgan's eyes never for an instant wandered from the singer's face. Yet he played the accompaniment like one inspired. Later, as the actor passed out to the street, he noticed Morgan and Perkins in the shadow of the wall, in earnest conversation. The gambler's arm was about the boy's shoulder, with the affectionate familiarity of a father or an elder brother. Perkins had appeared to yield to some entreaty. He gave his hand frankly to Morgan, who shook it cordially, and then patted him on the shoulder encouragingly. Then they had parted, Morgan, with his violin under his arm, going toward the hotel, while Perkins re-entered the hose house.

Morgan rose from his kneeling position beside the prospect hole while those incidents were passing in review in the actor's mind. The gambler for a moment remained with his back toward his companions, evidently pulling himself together. The sheriff advanced to the side of the hole, and, drawing a bowie knife, bent forward to cut the rope. Turning quickly, Morgan caught his wrist when the knife was within an inch of the rope.

"Don't do that, Jake," he said.

"It's the easiest way, Ed," said the deputy. "We can cover him with sage, and kick enough of this loose dirt in to even up the hole."

Again the blade of the bowie touched the rope, and again the hand was stayed by Morgan's grip of steel.

"Just a minute, Jake. I want to say something."

"All right, Ed. Spit it out."

"Boys," Morgan began, in a hesitating, uncertain way, "I know the mother of this boy. That is, I know who she is; and I know her to be one of the purest and best of women. She lives in San Francisco. This was her only child, and her idol. But for seven or eight years he has been wild and uncontrollable. Three or four times I have run into him, in different cities, always with a bad crowd.



Each time I have prevailed on him to return home. Each time I went with him to San Francisco, and never left him till from across the street I saw the door of his home open and his beautiful, tearful mother take him in her arms. I found him here when I returned to town ten days ago. I saw the crowd



At the close of their season the company returned to Central America. Madame Baldoni chose to remain in this city, where her husband was buried. During her fifteen years' residence here, she has been eminently successful in concerts and as a teacher. She has been devoted to her son's musical education. He developed a phenomenal voice, which would have been heard in concert within a few months, but



he was training with, and urged him to return home. After that blowout, the other night, he gave me his promise. We were to start the next morning in a private conveyance for Reno. He didn't show up. Now I know why. Now, boys, I want to take his body down to his mother. Let's throw this sage and mesquit back over the hole, and come up about midnight, when there won't be any straggling prospectors or wood choppers around, and when we can't be seen by any one from the town below."

Morgan placed a bushy mesquit across the hole, and each man in the group followed his example. The sheriff was first to silently acquiesce.

When about a hundred feet down the hill, all turned for a final look at the gruesome spot.

"Now boys," said Morgan, "I ask this favor of you: Let no man mention what has occurred to-day, and what is to occur to-night, for one week. By that time the boy will be resting beside his father, who died in San Francisco fifteen years ago."

At the lower end of Main Street, just where you hit the trail that leads to some placers three miles down the gully, was a rough one-story stone house, with a small frame extension. A tin sign on the door read, "Daniel Sullivan, Undertaker." In a little rear room, in an expensive casket, was the body of young Perkins. It was clothed in Morgan's best suit of black. Everything possible had been done to remove discolorations that might indicate the manner of death. The face was normal, and there was just a showing of the faultless teeth and a suggestion of the wonderful smile. Morgan sat at the head of the casket gazing into the upturned face. The actors, the cashier and the musician stood silently about him. It was three in the morning. The deputy sheriff pulled up in front of the door with a covered wagon and a team of big bronchos.

"It's all right, Ed," he said, entering the rear room. "I've got a permit from the chief to go down to Reno and see you safely on the train."

As the first streaks of dawn broke over the ashen peaks of Mount Davidson, the covered wagon with the deputy sheriff driving and the gambler seated beside him hit the Reno trail.

Four days later, while breakfasting at the International, the young actor opened the *Alta Californian*, just arrived. In conspicuous type on the first page were the display lines and story that follows:

A TRAGEDY AT THE CATHOLIC CEMETERY.
THE FAMOUS ITALIAN SINGER, MADAME BALDONI, EXPIRES BESIDE THE OPEN GRAVE OF HER SON.

Yesterday evening, at the Catholic Cemetery, Madame Baldoni, the famous contralto, fell in a swoon and expired before the open grave of her son. Young Baldoni, who was twenty-four, had been visiting friends in Virginia City. He was stricken with pneumonia. It was deemed advisable to hurry him down to this city, but he



THE ACTORS' FUND HOME AT WEST NEW BRIGHTON, N. Y.

Which is Now in Great Need of Support from All Members of the Profession.

expired before arrangements could be completed, and the body was brought to his mother's home. Madame Baldoni had borne up bravely until the last, but when the first shovel of earth fell upon the snow-white casket, with a piercing scream she pitched forward, and was prevented from falling into the open grave of her son only by the prompt action of Father O'Gorman and the pallbearers. She expired while being placed in her carriage.

The tragic death of this beautiful and rarely gifted woman recalls an earlier and equally tragic episode in her career. Fifteen years ago the young American tragedian, Edwin Booth, had just concluded an engagement at the American Theater, and departed for Sacramento, to fill an engagement with the support of the American Theater company. An Italian opera company followed him at the American. They had sailed up the Coast after a season in the principal Mexican and Central American cities. They were successful in all ways. But one beautiful, dark-eyed woman of twenty-six or eight became the rage. She was the principal contralto, the wife of the musical director, and they had a son, a beautiful boy of eight or nine. A young Southerner of good family named Vance, handsome, dashing and accomplished, was among the most ardent of her admirers. He always occupied the same box, and deluged his enamored wife with costly flowers and gifts. The conductor became insanely jealous. The gifts were returned and a note requesting the sender to discontinue his "insults." Thereafter, the young man took a less conspicuous seat and worshipped at a distance. The contralto and her husband lived at the American Exchange. Her American admirer also boarded at the famous old Sansome Street Hotel. The singer's boy was always dressed extravagantly and, to native eyes, conspicuously.

One day, while the boy was playing in front of the hotel, some fifteen-year-old hoodlums picked a quarrel with him and dumped him in the gutter. Vance came out of the hotel in time to rescue the lad and send the three hoodlums about their business. He was wiping mud from the boy's face with his handkerchief, when the parents, who had seen the fracas from the corner below, hurried forward. Vance lifted his hat, spoke a few explanatory words in Italian, passed the boy to the mother and turned to enter the hotel. The husband, unable to control his intense hatred of the handsome young American, rushed at him with a stiletto. A half dozen voices from the front steps of the hotel called a warning; Vance turned quickly, and the thrust, which was undoubtedly intended to reach the heart by passing under the shoulder blade, merely made a flesh wound in the left arm. The Italian lifted the knife again. Vance struck his arm aside; there was a smothered crack of a Derringer, a smell of burning cloth, and the body of the musical director sank to the gutter from which Vance had just rescued his son. Vance was promptly acquitted, the shooting being so clearly in self-defense. The wife testified that her husband's insane jealousy was not justified by an act of Vance's, who had merely sent her flowers, a jeweled cross, and a few verses in Italian, expressing admiration of her beauty and genius.

for his untimely death. Madame Baldoni knew nothing of her son's illness until the truth was gently broken to her by Father O'Gorman, her confessor. The priest says the remains were brought to the city, and delivered to him by a man who has for many years been a true friend to the widow and her son, but whose personality the father declined to reveal or discuss. San Franciscans who recall the tragic death of the Italian musician will remember that at the trial Vance, probably to spare his family in the South unwholesome notoriety, insisted that his name was Morgan. As Edward Morgan he was tried and acquitted, and as Ed. Morgan he is still known on this Coast.

As he finished reading, the young actor folded the paper mechanically. Intimate friends passed and nodded, but he did not appear to see them. He paced to the street like one in a trance. It was ten o'clock. Instinctively, or from force of habit, he walked down the hill toward the opera house. It was rehearsal time. Frank Mayo was the star. Seated in an obscure corner of the stage waiting for his cue, the actor took from his pocket a miniature journal. On a fly-leaf was written:

AN ACTOR'S EXPERIENCES, IMPRESSIONS AND OBSERVATIONS, 1867 to —.

Turning to the first blank pages, he wrote:

"That German critic was in error who said that a drama is the concrete output of the creative mind. Shakespeare spoke an imperishable truth in calling it the holding of the mirror up to nature. The drama is a reflex of existent conditions rather than the growth of mental processes. Where, in the whole range of dramatic literature, do we find conditions more vital, experiences more appealing, romance more alluring, tragedy more appalling than in the dramas of real life that are being enacted around and about us from day to day?"

Virginia City, May, 1870.

STAGE ANTHOLOGY

The greatest kings do speak like ordinary mortals.
—NAPOLEON.

In the portraiture of evil and criminal characters lies the widest scope for an author profoundly versed in the philosophy of the human heart.—LITTON-BULWER.

The murder of Duncan rouses our compassion through our admission to all the guilty doubts and aspirations of Macbeth, and our terror is of a far higher and more enthralling order, because it is reflected back upon us from the bared and struggling heart of the murderer than it would have been if we had seen the physical death of the victim.—BULWER.

FLOATING THEATERS ON THE MISSISSIPPI

THE broad Ohio, merging into "the Father of Waters," carries countless flatboats down stream to New Orleans, seeking a better market in the South for their many products of the Northland. They are large, quadrangular box-like boats, from fifty to eighty feet long and as much as fifteen or twenty feet wide, constructed of strong planks, with a depth, when loaded, of from four to six feet, and of about equal height above water, their interior furnishing an area of from eight to ten feet in altitude.

They are covered with a deck of planks, elevated in the middle and fastened in a sloping position on the sides. Long oars of rough and simple construction, working on iron pivots, extend, two on each side, into the stream, to serve as means for avoiding dangerous points on the shore, on which the craft, driven by wind and current, might possibly come to grief. They are used only in an emergency, however, for as a rule the unwieldy structure drifts irresistibly down stream, and only touches the shore when a storm or fog makes a landing necessary.

Such a boat, and one of the largest of its kind at that, festooned with gay flags and with a clothes line stretched across the deck displaying a variety of curious articles of wearing apparel, was lying moored to the shore at the dock of the little town of Rising Sun in the State of Indiana on the Ohio River, one evening, September 15, 184—. An enormous placard announced in gigantic letters that the troop of the famous theatrical manager, Windall, would have the honor of presenting the tragedy of "Hamlet" "this evening only," as the company would proceed further down stream on the following day; therefore the management solicited the liberal patronage of the public.

The weather was rough and forbidding, and a stiff gale was blowing. The boat lay secured by two strong hawsers, directly opposite the tavern, from which at short intervals men and women descended during the remaining daylight to laugh at the fantastic garments on the deck, or to visit the boat and extend their curious inspection to every nook and cranny of the same with the familiarity of old acquaintances.

At last the sun had sunk behind the tops of the primitive forest; the audience had gathered in the narrow space; the flag and laundry had been taken down, and nothing distinguished the boat from ten or a dozen others near it along the shore, save an unusual light which filtered through the crevices and spaces from the interior, and the loud and far-reaching voice of the vocally endowed Hamlet, which sounded above the wind, blowing sharply and ominously down the river.

The people from the town, who still tarried on the shore to catch an occasional word of the tragedy, rising above the "fury of the gale," began to grow weary of this amusement, particularly as some heavy drops of rain admonished them that a storm was approaching, and gradually withdrew to the shelter of their roofs and hearthstones.

A more genial atmosphere prevailed inside of the boat. The auditorium had been divided into two sections by a blue curtain, one side of which was occupied by the audience, the other by the actors. Six candles and four oil lamps shed sufficient light through the small space. As the curtain rose, disclosing the terrace of Helsingor, with night represented by a green reflector over the lights and a solitary soldier on guard duty surrounded by a green halo, a loud "Ah!" burst from the lips of the denizens of Rising Sun, seated on benches and cane-bottom chairs. The audience evinced a keen interest in the succeeding scenes and accorded them liberal signs of appreciation.

The first act was drawing to a close, and the Ghost in trying to make a quick exit in the confined space behind the wings, had only taken along one of them, when suddenly an uproar occurred in the audience. Someone was loudly protesting that the boat had not been properly drained, and that the water was running into his shoes. The director appeared and begged the spectators to raise their feet for a few minutes, as the act was nearly over, and the matter complained of would be promptly remedied. This promise was faithfully kept. No sooner had the curtain descended than two robust men (Horatio and the Ghost) manned the pumps while the audience went on deck to cool off.

The first storm had passed over, but dark clouds were piling up in the Southwest, and when the bell rang for the second act, flashes of lightning were darting across the sky. However, the play proceeded, and few of those in the little room paid any attention to the rattle of the thunder and the glare of the lightning. In truth, when at the end of the second act the rain came down in torrents on the protecting deck, they only huddled more closely together, not even venturing to open the door that led into the air. The first man who attempted it received such



"HORATIO AND THE GHOST MANNED THE PUMPS."

a gust of rain in his face that he was glad to shut it again.

The entr'actes were very short, and the third act was approaching its end. Polonius had been killed and was stretched out on the stage, stiff and stark; the Queen had given vent to her painful astonishment that Hamlet should be holding communion with vacant space, and the Ghost was about to disappear through D. C., when an unexpected occurrence suddenly furnished evidence that the Ghost was of most substantial corporeal existence, for at that moment the boat received a terrific jolt from an unknown cause and the spirit of Hamlet lost his balance. Before he could seize the door for support he fell backwards across the body of the unlucky Polonius, who, frightened to death and forgetting his recent murder, leaped to his feet with loud imprecations.

Meanwhile the manager, solicitous about the welfare of his boat, and eager to learn with what object it had come into such violent collision, made his way quickly to the deck. The rain had ceased. The Ghost with remarkable alacrity and presence of mind, had vanished; Polonius again lay stretched out in silence, and the laughter of the audience had partly subsided, when suddenly the commanding voice of the manager was heard thundering out the words: "Stop the performance! Come up here, all of you!"

Of course, everybody on the instant forgot the appalling murder as well as the unhappy Hamlet, and the whole Danish Court in the course of a few minutes was on deck among the citizens of Rising Sun.

But alas! what fearful spectacle was unfolded to their startled gaze! Nothing but the dark primeval forest on both sides and deep night reposing on the bosom of the gloomy waters, while the boat with the greater part of the peaceful population of the little country town—now far in the rear—was being swept down the irresistible current of the Ohio. Even the last lights of the village of Rising Sun had died away upon the horizon.

For a moment the entire little band of startled fellow-sufferers stood wrapped in solemn silence. Ophelia was the first to regain her voice. With delightful simplicity she exclaimed:

"Well! If we ain't going down to New Orleans!"

Alack! she had told the truth. Whether the violence of the storm, or some other untoward accident was responsible, the fact remained that the boat had torn loose from its mooring and was being rapidly carried down the rippling bosom of the stream. A thick forest stretched out on both sides, and not a friendly light greeted them from either shore. To make matters worse, the director had transported the big oars ashore the night before to make more room. There was no way of landing, and all they could do was to stand and watch as mile after mile of gloomy woodland panorama darted rapidly past them. The current was swift and savage. Frequent autumn rains had swollen the mountain streams and increased the water to an unusual volume for this season of the year. Hence there was scant hope of being able to arrest the heavy boat, even if it should sweep close to the shore; for the pressure of the current against the broad beam afforded no hope of such accomplishment.

Though the good citizens, thus unceremoniously abducted from their warm hearthstones, swore and raved, and called aloud from the deck, in order to attract the attention of people on shore, in the hope of being rescued from their predicament before they were carried still further from their homes, no response came; for such cries and curses were of nightly occurrence from passing crafts, lazily floating down stream; and but too often they were the accompaniment of brawls in which revolvers or bowie knives were freely employed. The few, then, who heard the hallooing on shore concluded that they came from drunken boatmen hailing from Cincinnati, who had made too free with the whisky flask, and were glad enough to let matters take their course.

The Danish Court seemed the least excited; even the English visitors refrained from grumbling, for as long as they were not carried past the next town, it was of little consequence to them whether they played, in Indiana or Kentucky.

At that juncture fresh voices became audible in their rear, and several small lights became visible on the river. The Hoosiers broke out into renewed shouts—and this time their cries met with better response, for their relatives who had noticed the absence of the floating theater after the storm subsided, had followed them in small boats, and finally overtook them about nine miles below the town. The flatboat was drawn ashore by means of ropes and fastened securely, and the audience returned to their homes in the small boats, not, however, until a third storm had soaked them to the skin, and other difficulties delayed their arrival until the following morning.

The floating company presented Hamlet at the next town the following night, but this time more care was exercised in fastening the hawsers in order to avoid another such unceremonious departure, leaving three or four good audiences disappointed.

It was not till the next January that the theater reached New Orleans. The manager did a good business among the visiting ships from all parts of the world, sold his boat, placed the costumes, properties and scenery aboard a steamboat, and returned with his efforts to Pittsburgh, there to resume his artistic tour down stream aboard another floating theater.

The great material of dramatic representation lies not so much in the analysis of one as in the delineation of adverse and opposing passions.—LOUIS RULWER.

MADAME CRITIC

I NEVER would have believed it if I hadn't seen and heard with my own eyes and ears, but the truth is New England is at present furnishing us with the most daring of all sex plays in "The Children of Earth." It is one of those insidious themes which develop into amazing proportions before one is aware.

Those of us who have had Yankee ideas in regard to morals thoroughly instilled in us were correctly shocked when this play of simple locale went a few steps further than all the "Second Mrs. Tanquerays" and the "Notorious Mrs. Ebbesmiths" and the rest of those startling adventuresses.

It wasn't fair of Miss Alice Brown to take such an advantage of our faith that no maiden of New England breeding could so far forget herself as to declare her love for a married man in an apple orchard, or any other seductive atmospheric spot any more than Plymouth Rock could turn to mud. And the maid in Miss Brown's play had counted enough Summers to cause her to forget that there might still be poetry in an apple orchard or near a pine tree beside a spring! "Impossible," protested not a few innocently regardless of the fact that any night at any cafe will provide startling sex combinations in all ages and conditions assorted to suit the fancy—old, young, single, married, rich, poor—what you will. Stir them up and you will find material for enough plays to keep the writers and managers busy till the end of time. Only the stage setting hasn't the charm of a pink and scented apple orchard with its principals children of earth. And there isn't a spring with its stately pine. Instead, there's a bottle and a bird and a palm tree in a corner.

It's merely a matter of taste and custom. But, somehow, there is something about the thought of the earth and apple blooms, and the scent of the air that should be far more potent than all the appetizing odors of broiled live lobster. Which do you prefer?

As I said before, Miss Brown took us unprepared when she opened her play so quietly with the discussion over the clothes of a dead man. Then came the spinster who had given up the man she loved twenty-six years before to please her father. And now she was waiting to greet the former suitor and to marry him. So far the Brown play promised to be a perfectly good New England child and there was absolutely nothing that suggested earth. It was chiefly hard dollars. When we discovered a little later that Phillip Hale (who was working for Mary Ellen) and Mary Ellen loved one another we were horrified, for Phillip had a wife. Surely there was some mistake. Perhaps Phillip and the Portuguese woman were not married at all. Maybe they just pretended to be, so that Phillip might be near his divinity. But, no, it was too true.

How then was Miss Brown to continue her play and bring it to a proper conclusion to the satisfaction of all persons on the stage and out front? Of course, Mary Ellen would find that the wages of sin if she did sin—which she did, still more to our amazement—would show that the New England conscience was a terrible thing to reckon with. But, would you believe it, Mary Ellen spent the night wandering about in the woods near her lover's room, and he boldly told her that he knew she was there all the time—that he felt her presence. The two determined to elope—the same old fashioned idea of all when they "can't stand it any longer" at home. But they had forgotten the Portuguese woman who, by the way, was never called by her lawful title of Mrs. Hale. Then came the most unexpected, most astonishing part of all. Just when we had become resigned to the idea that poor Mary Ellen's romance with the husband of the Portuguese was at an end, and the two went sorrowfully back to the old conditions, the Portuguese surprised them by doing a most unwifely thing in proposing that they make themselves happy under her chaperonage by remaining right where they were.

Now, how's that for a *menage à trois*?

Decidedly daring, I call it. How many wives would do that? There have been self-sacrificing women who pretended not to know of the existence of the other woman, and there have been wives who did not pretend not to know, but where are those

who suggest that all three live under the same roof while wife number one does the housework just as before.

It's a rare thought and arouses one's curiosity as to how such an experiment would result. The fact that wife number one and husband haven't loved one another for years doesn't generally make such a solution feasible. And, would Mary Ellen's New England conscience ever start to work when the Portuguese woman served her with coffee and pie in the morning and preserves at night? An apprehension comes over me for Mary Ellen's future happiness.

Those persons who found fault with Mary Ellen and Phillip Hale because at their age they dared give vent to pentup romance and passion, and so to give



BLANCHE BATES

Who is Giving a Notable Performance of the Countess Zicka in Charles Frohman's Revival of "Diplomacy."

ment could actually exist in New England and she promptly replied that it could be done. So there!

As Mary Ellen, Miss Effie Shannon gave one of the most perfect characterizations I have ever seen. At times her acting seemed inspired, and that is what made Mary Ellen a beautiful, lovable nature when she might have been so censured. How could anyone think wrong of Mary Ellen as played by Miss Shannon?

"Well, well, well," remarked one regular first-nighter on the way out of the theater. "Revolutionary, is what I call it. Do you suppose Mary Ellen and Hale really meant to stay right there, instead of taking a trip to Europe or some other place?"

"Maternity" didn't create much of a ripple, did it?

It wasn't the fault of the press agent, and by no possible means can anyone say it was. Usually when an attraction fails to draw, the wielder of the pen, perhaps, in order to be strictly up-to-date, I should say the dictator-to-a-stenographer, becomes, figuratively speaking, a goat, and is supposed

to smile as he chews the cud of bitter melancholy and ruminates upon what he did, and what he didn't do, and what he should have done, as forcefully expounded in plain terms by his employer. But the press work for "Maternity" should have caused a lot of medals to be pinned to its author, for he accomplished the difficult feat of pursuing the same methods followed in landing "Damaged Goods." The public interest was thoroughly aroused but somehow the public itself failed to respond to treatment. After the critics spread the news that though the subject was forbidden in polite circles, the play had not shocked them in the slightest, and that curiosity might be appeased by a private reading, that settled the fate of "Maternity," of which so much had been expected and which had caused so many discussions among managers as to when, by whom and where it would be produced.

I heard several managers describe it as a big play which would no doubt make money. Then there were several actresses who were pining to play in it and carry a message to suffering womankind.

Well, it's all over now. Its appeal was not of sufficient interest to merit patronage. The daily papers have kept us so fed up of late years on episodes similar to those in the play that there was no novelty about it. In "Damaged Goods" one's curiosity and morals were benefitted. Everyone was willing to listen to the lesson taught, but the men are not particularly interested in "Maternity" as a play and lesson, and the women don't care to shoulder the burden publicly when they know as much as Brieux does on the subject without going to the theater to have it in lecture form.

The one big scene, when the drunken husband drags his wife out of the room, failed to thrill because of a similar scene which had set the town agog in "Bought and Paid For." "Maternity" antedated the Broadhurst play, but we saw the latter first and so nobody evinced the slightest surprise at the big scene in

"Maternity" which by rights should have been the most shocking situation in New York the next morning.

I wonder what will be the next physical play-lecture we will have? Surely those dramatists possessed with the forward idea in advance thought are not going to stop just yet.

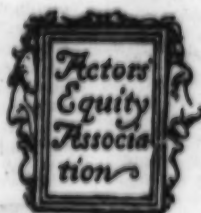
MADAME CRITIC.

It is only the life of violence, the life of bygone days that is perceived by nearly all our tragic writers; and truly one may say that anachronism dominates the stage, and that dramatic art dates back as many years as the art of sculpture. To the tragic author it is only the violence of the anecdote that appeals. And he imagines, forsooth, that we shall delight in witnessing the very same acts that brought joy to the hearts of barbarians, with whom murder, outrage and treachery were matters of daily occurrence. Whereas, it is far away from bloodshed, battle-cry and sword-thrust, that the lives of most of us flow on, and men's tears are silent to-day, and invisible, and almost spiritual. Indeed, when I go to a theater I feel as though I were spending a few hours with my ancestors, who conceived life as something that was primitive, arid and brutal.—MASTERLINCK.

Our poets do not understand the stage, and our dramatists are not poets.—R. F. SHARP.

"Love the art, poor as it may be, which thou hast learned, and be content with it; making thyself neither the tyrant nor the slave of any man." MARCUS AURELIUS

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THE WHY AND WHEREFORE OF THE A. E. A.

An actor whose career is intimately known to me came upon the bulletin board of an employment agency in the principal street of Des Moines six years ago, whose proclamation seemed so extraordinary that he made a copy of it. It follows:

HELP WANTED!
Uptowns.
Actors.
Quarrymen.
Cook.
3 Bell Boys.
Farm Hands.
Actress.
Waitress.
House Girls.
2 Office Girls.

The observer's season on the legitimate stage had been curtailed and he was piecing it out in vaudeville. At Kansas City the preceding week, though a law-abiding citizen, he had ever proved himself to be, he had been haled into court along with a mixed crew of other "feature" performers charged with violating the law of the county forbidding a Sunday night "show" such as the one in which he had been perforce a participant. Similar arraignments were regular Monday morning programmes required by the corporation that controlled the circuit of theaters and made their bookings. It was called "a mere matter of form," in which the said corporation assumed responsibility for the fines imposed. But the thought rankled in my friend's breast that he should never again be able to truthfully say that he had not been arrested as a law breaker.

As he gazed upon the "Help Wanted" sign his humorous pessimism prompted the apprehension that should the Des Moines method become known in New York it might play directly into the hands of that ever-increasing class of theatrical showmen who seek "types" for the casts they presume to select. "What verisimilitude," his sarcasm whispered, "to be had from the stage appearance of real quarrymen, farmhands, or waitresses!"

And yet, art or no art, actors are, before the law, employees who earn wages. With this fact in mind a movement was started by the leaders of a certain organization of actors some years ago to effect, if possible, their coalition with the American Federation of

Labor. It came to naught, however, and the proposal offended many actors so much that they gave up their membership in the Society that had countenanced it. Reduced to its elements, the drama has but three essentials—the author, the actor and the audience. But the tradition that players are "rogues and vagabonds" has obtained to such a degree that the great majority of men and women who follow the stage have suffered supremely the hard commercial practices of the times to encroach upon their time-honored rights. The individual actor has submitted to rank injustices because it seemed it would be foolhardy for him to oppose circuit syndicates or other managerial corporations single-handed. Thus the crying need of an organization that could check the growing horde of swindling exploiters and correct various abuses, became louder and louder until it was answered with the founding of the Actors' Equity Association.

Since its formation, in May, 1912, there has been daily proof that it has come none too soon.

One highly esteemed playwright, a man of excellent private character, visited the office relative to the claim of a company of actors that had appeared in one of his plays successfully, when, after four weeks of rehearsing for which they had not received compensation, the manager declared the season ended upon the third night and paid one-half week's salary. When asked if this action was fair, the author exclaimed: "I don't. It seems to me a man can't be in this business unless he is a crook."

Again, a multifarious operator in the theatrical field, who heads numerous producing corporations, said to a committee from the A. E. A. Council: "The actor is the easiest guy to 'trim' I know."

An actor, who is well-known to two generations of theatergoers, has told how he refused to accept half a week's salary for a full week's service in a play that did good business, and the man who had engaged him, rated as a millionaire, declared: "My dear fellow, if this was my own venture I'd be glad to pay you in full, but it is not, and the men in the corporation know all the customary rebates and other perquisites of the business."

Two of the most important points that the Association is trying to have settled are what constitutes a "season," and how long it is reasonable for an actor to rehearse before he is definitely engaged. The

equity contract provides that there shall be a season of two weeks, or an equivalent in salary, for companies that have rehearsed four weeks, or less, and that one week is a sufficient period for probationary rehearsals.

Men and women of trained capacity in their work have been rehearsed frequently from six to ten weeks and dismissed without compensation, or the slightest courtesy.

There have been occasions, indeed, when the more ripened exponents of the profession witnessing how low its ethics had fallen have feared that some band of Lefty Louies, Gyp the Bloods, and Dago Franks had

"Broke open the Lord's apostate temple
And stole thence the life of the building."

And it is as much in sorrow as in anger that actors have combined in the determination to secure a decent standard of business relations. In this work they feel they have, in large measure, the moral support of more than one manager who shares their desire to conserve all that is best in the theater. Such managers are using contracts that make almost the same equitable terms as those promulgated by our Association. Until the form of contract we stand for is universally adopted we shall go ahead enforcing the settlement of the just claims of members through the courts. Already the Association has a record of about 100 cases wherein redress was obtained for each complainant. Some of the adjudication will serve as a precedent to stop the repetition of the wrongs it righted.

The Association does not pretend to say that all of its members are of equal ability in the practice of their calling, neither does it undertake to tabulate a fixed scale of wages. It is for each individual to obtain what salary he or she can. But it does mean to defend all members alike in their contractual rights, or concerning any principle that affects the common lot of all.

It has pledged to its support the leading educational institutions and guilds, leagues, and fraternities of the country. It is progressing steadily. Any actor of three years' experience on the professional stage may become one of its members by the payment of \$5, for annual dues, in advance, in return for which he will receive its moral support and legal protection through its attorneys.

Not one of the officers or councilmen of the Association receives any salary for his services.

The Council have met every Monday for twenty months (save last July and August, when meetings were held bi-weekly). This fact alone should be sufficient to denote their sincerity of purpose. At no time in their deliberations has the equity of the Association's motto been out of their minds.

All members are required to live up to the equity that is asked of those with whom they deal.

The census of 1910 showed that 25,397 persons in the United States called themselves actors. In 1900 the number was something over 14,000. At a corresponding increase there must be 35,000 by this time. However, we infer that most of these should be listed under the generic title "performers," which would include everything from the circus to the moving picture. Two thousand of the best known actors and actresses of spoken drama are now members of the Association, and a conservative list of the eligible in the profession numbers about 4,000.

The Actors' Equity Association is the organized expression of the square deal by actual men and women, free from make-up.
HOWARD KYLE.

NURSERY RHYMES SPECIALLY EDITED FOR CHILDREN OF THE STAGE

By ERNEST MAAS

Ding dong, bell,
Here's a tale to tell!
Critic's in bad!
All the world is glad.
Critic was right!!!
Who cares a mite?
What a slimy thing to be!
Ah, woe and misery!
He's bound to get the axlet where
The spinal cord meets with his hair.

Hush-a-bye, baby, on the bill top;
When your act's old the booking will stop;
Then you'll wake up, when they call thy bluff;
Get busy now, Stop! Look! Listen! for new stuff.

Simple Simon met a pleman,
Met him quite by chance;
Says Simple Simon to the pleman,
"I can do a dance."

Says the pleman to Simple Simon,
"I'll book you and your act."
Says Simple Simon to the pleman,
"Show me first a contrak."

Simple Simon's bought an auto,
Gets a thousand per;
He ain't so simple any more
As Simple Simon were.

Make a play, make a play, baker's man!
(Why not?) Oh, sir, I'm so sure that you can:
A laugh, and some love, and a tear or two,
And, presto! you have the receipt for the brew.

Old Mother Hubbard
Went to the cupboard
To buy a seat for the play;
The house was "Sold Out,"
So she turned right-about,
To find a "Spec" in her way.

Hey! diddle, diddle,
Now, here's a riddle:
The PLAY's the THING, they say;
Yet, you and I know
This isn't so,
The NAME's the THING on Broadway.

Three wise men of Gotham
Wrote Drahmas for Art's sake;
And if their bank rolls had been stronger
They might have lived sommat longer.

Old King Cole
Was a merry old soul,
And a merry old bloke was he;
At any flat night
You could find him all right,
If you'd look in rows A, B or C.

Managers, all, how they did love him!
For his loyal support to the Stage;
Follies and Reviews, and lingerie displays,
Strange to relate,
Ticked his palate,
In spite of his fearful old age.

Beny meeny miny mo,
Get a * to join your show;
If she's rotten let her go to,
Beny meeny miny mo.

A B, write a comedy;
C D E show it to Jake or Lee,
F G, or to K & E;
H I J, just let them damn your play;
K L, heed what they say well,
M N O, for they are sure to know
P Q, what you ought to do
R S T, to make your comedy
U V, the hit, believe me,

W X Y, along Broadway, N. Y.
Z, just try it once and see.
A long vacation spells vacation,
Rehearsals are as bad;
The great U. S. O. doth puzzle me,
Time-getting drives me mad.

Little Jack Horner sat in a corner,
As free "Paper" should do;
He found the show bum, was sorry he'd come,
Like all the other deadheads there, too.

Rub a dub dub,
Hand it to the cub
Who gets no publicity;
A butcher, a baker,
A candlestick maker,
But no press agent to be.

Bah, bah, black sheep,
Have you any plays?
"Yes, marry, have I,
Three bags full:
Tragedies, farces,
And comedies, too;
I know I am a fool,
But what else can I do?

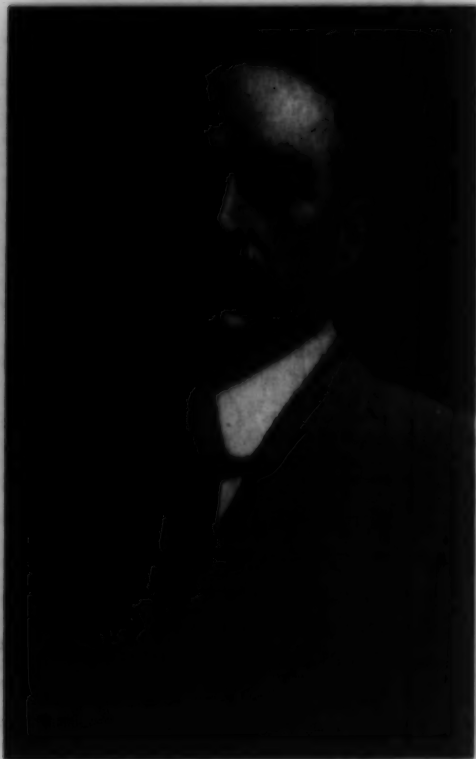


Personal



ALISON.—George Alison will succeed Richard Bennett as Brignac in "Maternity" in the matinees of that play at the Princess Theater, commencing Thursday of this week.

BLANEY.—Harry Clay Blaney may return to active stage work shortly, according to reports. Mr. Blaney retired from the stage nearly two years ago in order to assume the active management of his interests, which include several road productions and stock companies. Mr. Blaney's last New York engagement was



MR. JOHN COPE.
The Eminent Character Actor.

White, N. Y.

in "Little Nemo," in which he successfully played the part of "Flip."

COPE.—The name of John Cope in a cast at a New York theater is always a guaranty of at least one virile characterization, for when all is said, Cope remains one of a very limited number of thorough American character actors—not the eccentric sort, but the convincing kind that leaves a memory behind. From his first appearance in New York in "The Heir of the Hoorah" he attracted attention. He was for a while seen on tour as Canby in "Arizona"; later he returned in "The Girl of the Golden West," subsequently in that forceful characterization of Kin-kaid in "The Rose of the Rancho," in "The Concert" and in the exceedingly striking character of the hobo in "The Man Inside"—all of them representative of distinctive types which left their impress on the imagination of the audience because of their truthful outlines and penetrating realism. Mr. Cope is now playing the millionaire soap baron in "It Pays to Advertise." In this column appears an excellent portrait of the popular actor.

FARNUM.—Mr. William Farnum, whose picture as "Virginius" appears on this week's cover of THE MIRROR, possesses the unusual distinction of having achieved the highest success in two widely separated forms of dramatic art. From the time of his stage debut, at the age of fourteen, Mr. Farnum determined to devote his talents to the classic drama, and although he has appeared in a varied number of roles, ranging from the society play on up, he has never lost his love for the classic, and at the present time is regarded as the one actor among the younger members of the profession on our stage who is best qualified to uphold the best traditions of the standard and romantic drama. Since the vogue of moving pictures, Mr. Farnum has again won fame, this time as the highest salaried actor on the films and the greatest pictured matinee idol. The announcement of a picture play with William Farnum as the star assures standing room only throughout the engagement. His splendid physique and finely cut features make him a figure which appears to unusual advantage on the screen, and his fine discretion as to the values of expression, derived from his long and faithful service in his chosen profession, has justly won for him his great popularity. Three pictures in which Mr. Farnum is starred have earned fortunes for their producers,

"The Spoilers," "The Sign of the Cross," and "Samson," in the acting of which he was called upon for a wide range of versatility. Mr. Farnum is an American, a native of Boston, and he inherits his love of the stage from his parents, both of whom were identified with the stage. It is expected that Mr. Farnum will appear next season in a big dramatic production on Broadway, as he does not intend to act exclusively for moving pictures. He was last seen here in "The Battle Cry," in which as Bad Anse, the mountaineer, he added another hit to his record.

FIELD.—Al. G. Field was recently the guest of Governor William A. MacCorkle, of West Virginia, during the engagement of the Al. G. Field's Minstrels in Charleston. Mr. Field has been a friend of the governor for many years.

KIRALFY.—Stella Kiralfy, a danseuse who has had many notable engagements, is to be seen shortly in a Broadway musical production. Miss Kiralfy is the daughter of the late Arnold Kiralfy, of the well-known Kiralfy Brothers family. In 1904 she was principal dancer at Delmar Gardens, St. Louis. Since then she has danced at Luna Park, Pittsburgh.

LADY GREGORY.—Lady Gregory, the Irish dramatist and producer, began a six weeks' lecture tour on Jan. 13, at Wilmington, Del. The subject of the first lecture was "Ireland and World's Unseen."

MCINTOSH.—Burr McIntosh recently delivered his new illustrated lecture, "The United States and Its Menaces" at Carnegie Hall. The lecture is a characteristically "plain talk," inspired by an intense feeling of patriotism, which foresees danger in the concentration of certain alien influences attributed to indiscriminate immigration. The lecturer kept well within the bounds of neutrality, but pointed out certain danger spots. His straight-from-the-shoulder delivery made a decided hit with the audience, which applauded to the echo. The lecture is well calculated to make the American people acquainted with their own country and with the American possessions in the Far East, where American civilization and commercial undertakings are threatened by Japanese ambition. Several hundred pictures were shown.



*Is the Most Interesting
Dramatic Paper
in the World*

*Merry Xmas
Happy New Year
Sagron*

PROMINENT DEATHS OF 1914

Many people who attained fame and distinction in the theatrical world died in the year 1914. Among the players we find the names of Laurence Irving, Mabel Hackney, Archie Boyd, Billy Baxter, Lealie Kenyon, Vernona Jarbeau, Dickie Delaro, Gus Bruno, Billy Barlow, E. Y. Backus, Effie Germon, George K. Fortesque, Isabelle Evesson, Pearl Eyttings, Robert Drouet, Gladys Rankin Drew, Pauline Batchellor, William Hawtrey, Marie Jansen, Frederick Bond, Joseph Tuohy, Blanche Sherwood, Lillian Sinnott, Signor Perugini, Thaddeus Shine, and Fanny Brough.

Among the playwrights, composers and opera singers who died were Sydney Grundy, Tom Gallon, Cecil Raleigh, Ludwig Englander, Madame Lillian Nordica, Emil Fischer, Putnam Griswold, Pol Plancon, Arthur Weld, Charles Marshall Jelleff, Jules Lemaitre, Brandon Thomas, Paul Von Heyse, Cy Warman, and James O'Dea.

Among those who gained wide reputations as managers, agents, and stage directors we find the names of B. F. Keith, Theodore Bromley, Charles F. Towle, Charles L. Howard, Frederick C. Harriott, William Hammerstein, Abraham Hammerstein, Harry Hammerstein, James Considine, Charles E. Cleveland, Abe Leavitt, Paul H. Liebler, "Tom" Maguire, Frank Murray, Philip F. Nash, Fred Peel, McKee Rankin, and Alfred O. Warburg.

POPULAR MANAGERS

The people of Claremont, a hustling town of western New Hampshire, have just had put before them a new theatrical proposition. It is in the form of a combination house, for the production of pictures, vaudeville, and plays. The location is ideal. The structure is brick, steel lined; the entrance is through the foyer, with ticket office in center and ladies' and gents' retiring rooms on either side. The stage is modern and ample, and well equipped. H. R. Beckwith, well known in New Hampshire, is both architect and builder. The capacity is 600. The proprietors, Messrs. H. T. Eaton and Herbert V. Daley,



H. T. EATON. HERBERT V. DALEY.
Combination Managers of the Magnet and the Dreamland, Claremont, N. H.

also own Claremont's oldest picture house, Dreamland, which they will continue to run in connection with The Magnet. Both are well-known Claremont boys. Harry T. Eaton, of the Fox-Eaton circuit, which includes Brattleboro, Bellows Falls, Barre, and St. Johnsbury, all of Vermont, as well as Claremont, is known as a "live wire" in all his business relations. The Magnet-Dreamland combination is his first venture in the picture-house craze. Herbert V. Daley, for six years the proprietor of Dreamland, by joining his interests with those of Mr. Eaton in this new venture, is but continuing along the road of success that marked his work in the Dreamland.

BERTHA M. HUNTER.

DICTIONARY OF THEATRICAL TERMS

- Pittsburgh millionaire (n)—Stage-door watchmen's best friend.
Lobsters and champagne (n)—Articles that the general public associates with chorus girls.
Vaudeville joke (n)—That which treats of Ford automobiles.
Harry B. Smith's joke (n)—That which treats of Roquefort cheese.
Technique (n)—Style of performance appertaining to and associated with Pinerio. Something over which to hold controversy, as for instance, do or do not Shaw's plays follow the rules of technique?
Shaw (v)—To twist subtly, to expose.
Lyric (n)—An ingredient of musical comedy, composed of the rhyme words, "love," "stars above" and "turtle dove."
Press agent (n)—A diplomat, an inventor, one whose power is second to an angel, a mean man (rare).
Ibsen (v)—To rattle skeletons, 2 to chase into mires and morasses.
Salacious (adj)—Elbow-nudging.
Great American Play (n)—A myth, a delusion.
Magazine subject (n)—The new movement in the drama or theater.
Soothing (adj)—Vlennese.
Blurb (n)—Peculiar to press agents; a paragraph of excessive praise.
College town (n)—Heil.
Tired business man (n)—An inhabitant of New York who, when he enters the theater, checks his brains with his hat.
Bald-headed man (n)—One to whom a limb is always a leg.
Song plugger (n)—A disturber of vaudeville audiences.
Adapt (v)—To fit for American stage, to emaciate, to dilute, to comstock, to sugar-coat.
Kern (v)—To rush to assistance of, to aid in haste.

How much savorless criticism of one kind and another every community produces! Now and then we catch a distinct personal note, a new, penetrating voice, and this we remember and follow in criticism as in poetry or fiction. Have we not here the secret of the greater interest we take in a signed criticism over unsigned?—JOHN BURROUGHS.

ONE NIGHT IN OLD NEWORLEANS

By "PUNCH" WHEELER

Advance agents are the real people to discover things, and the latest in New Orleans is called "the traveling table d'hôte," and this "tour and menu" is the programme: The road jaunt is started walking 5.30 P.M. over to the famous Old Absinthe House in the French quarter for a real starting spectacular bracer—fine weather.

5.45 P.M. to the Banquet Bar for a new "war cocktail" of ten imported ingredients. 6.05 to the Monteleone Cafe for a pousse cafe of eight different cordials. Looks like a barber pole, interspersed with a dozen large Bay St. Louis bucks on half shell.

6.30 P.M., over to Fabacher's on Royal Street in autos (obviously). As the party is becoming "cooked," the head impresario calls it a Cook Tour. Here the season is opened with steins of Pilsener, followed by real genuine turtle soup and a portion of pompano, the gamest fish ever. Two agents are bathing their heads with claret, so it can soak in.

7.02 P.M. The world never looked brighter. Nobody cares "why is an agent, or what for." One of them said he drank so much turtle soup he could pull his neck down through his vest. Thence to the celebrated Ramos gin fizz factory on Gravier Street, with the right resting on the bar. This airy-fairy decoction is so light and sylph-like it gorges like ambrosia foam, but three in succession will turn a stavedore into a highland dancer. Here a lot of war talk ensues, one enthusiast proclaiming himself neutral, as he didn't give a Continental who licked the Germans. All this delays the parade.

7.45 P.M. This is a "pro-rata" affair, for each has deposited \$15 expense money with the managing directors of the tour. Nine in this party, but it looks double. The large touring auto halts at Jensen's for hot biscuit and alligator pie, then swiftly to the old French market for a bowl of genuine drip coffee.

8.10 P.M. "Who's in that slumming party?" asks the house manager of the Alhambra, as they all slip in on passes furnished by the agent of the attraction.

8.45 P.M. Everybody slept in a box during this first act. They adjourned to the bar, as the manager said they were certainly all fine men to do business with, in the daytime anyway. Several remarked that the play was too sad, when it really was a good minstrel show. 9.01 P.M. Over to the Gaiety to the burlesque show, just as the chorus warbled "It's a Long, Long Way to Tipperary," handsomely joined in by the tourists; seven out of tune and a couple beating time, too much enthused to find their voices. They all sent back a "request" for the chorus to sing "Sister Susie's Sewing Shirts for Soldiers," then left for the bar next door and missed it.

9.45 P.M. The manager of the Hippodrome, two miles away, phoned the tour director to bring the bunch over quick to see Mike McGlucken cave in the slats of Kid Greene, as he wanted expert opinion on these heavyweights' sparring turn. He would hold the curtain. Everybody "talked fight" on the way over. All had ringside seats, and after Mike got his second wind he knocked the scenery all over the touring experts, so they called it a draw.

10.40 P.M. All wanted to see the last act of "His Father's Sins," at the Globe, as it was hoped paw would give them all cards and spades. Nothing like it; while arguing that the old man was a piker, they ran into a rich brewer who offered to hire the whole crowd at large salaries to give him real publicity. Wait! he got it, said to have cost \$1,863.55.

11.30 P.M. The newly discovered angel insisted on them discarding their "disreputable band wagon," and phoned for five Losie-Chalmette electric landaus. After a short sojourn at Gatti's, Pignalle's, Antoine's, Gaitore's, and Las Palmas, all great friends of the genial host, and the absorbing of some eighty-five quarts of funny water, Onward! Onward! to the brewery, five miles away. Before advancing on mame into the deep but cheerful vaults, the host called them into his office and inquired how much this tour had cost them. All these experts at expense disclaimed any mention of money, but by an extreme effort the leading impresario made a mistake and said, "Oh! really, dear sir, only a trifle, \$115 apiece; forget it." It is a standard fact, in theatricals particularly, publicity costs real dollars, so with nine

checks for their percentage, this excursion of advance talent left for the big collars to wade in stewed hops.

3.05 A.M. Here a short intermission should ensue for the crowd to regain their intellects. Not so; all were disfigured, but bright as 50 cents; being only 10 per cent. off after such a strenuous engagement.

4.55 A.M. After a delightful moonlight return drive, with only fifteen feet (out of a total gross of nine sets) hanging from the various cab windows, the fatigued party halted at the Palace Turkish baths.

5.15 A.M. Not necessary to be exactly explicit, but while the rubbers were all singing "The Star Spangled Banner," it was hard work for nine fellows to stand up in the plunge and join the chorus.

FINALE.—They all left town for their next stands, none the worse for wear, but

never-changing pie, the sham pillows, the shredded hash, and the hall bedrooms where authors of theatrical stories insist on incarcerated their heroines before they "arrive." Fixed action owes much to these places, but fixed action is fixed. The world moves. So does the actor. In quite a manner to denote its being passed, he now passes up the theatrical boarding-house. To-day he puts up at a theatrical hotel, and does not put up any more for putting up there.

Theatrical hotels aim to vary, but miss the mark. They are inserted in close proximity to the playhouses, a carfare less proceeding, so to speak, but are easily discerned by the rocking chairs abounding on and abutting the sidewalks in front of them. It is on these chairs the artists repose and reverse each other by word of mouth (yes, they do!), or in silent reverie await the din of the dinner bell. Somebody has said, "misnomerously," that actors do not eat. Any union hotel keeper

body takes interest in the affairs of everybody. Sometimes you will find people know more about your own business than you do—and that is such a help! They can advise you so well. However, there are some guests who are perpetually silent. They adhere to the maxim that if you can't say anything good, it is best to say nothing at all.

Theatrical hotels are not littered with help. The chambermaids are not so plentiful as in the non-professional places, which is a distinct asset in that one may sleep long without being gazed at when emerging from one's room. There is also a corresponding decrease in bellboys. In the ordinary hotel you 'phone for a boy and he may come in one minute, or fifteen, or thirty. It's all very different at a theatrical hotel. If you desire a boy at 7 o'clock you notify the management at 4, and the boy is there. They are really long-distance bellboys.

The most singular thing about a theatrical hotel is its trunk room. The architect, in planning the building, provides a trunk room in measurement adequately corresponding with the number of guests it is supposed to house. But most proprietors seem to evince a penchant for collecting trunks, and the trunk room grows to such proportions that gradually it takes up an entire floor. If you are unable to pay your bill for a week, the landlord will take your trunk. Of course, if you have four trunks it is possible to remain four weeks. They seem to be working on the theory that some day there will be a premium on trunks just as there is on stamps.

O. M. SAWHOL.

ACTORS' FUND BENEFIT PROGRAMME

The programme, as now arranged for the annual Actors' Fund benefit at the Century Theater, Friday, Jan. 29, will be a varied comedy performance, opening with the "Watch Your Steppers" from the New Amsterdam Theater. Mlle Ferguson and Leslie Faber will appear in a new one-act play and Charles Frohman will present a Barrie play with Ethel Barrymore. George M. Cohan and William Collier have prepared an amusing skit; Montgomery and Stone, Mr. and Mrs. Vernon Castle, and Frank Tinney have special numbers. Mlle. Dondos and Julie Opp will recite, and Virginia Brooks, daughter of Manager Joseph Brooks, will be heard in a musical number. William Faversham and Fanny Brice are included in special numbers.

The entertainment will conclude with a specially prepared gambol or minstrel song part by the Twelfth Night Club of actresses, presenting songs, dances, and choruses, arranged by Laura S. Collins and Jack Haggard. "End" women and features by Louise Dresser, Julia Dean, Margaret Wyckoff, Louise Drew, Minnie Barrett, Ida Waterman, Louise Collins, Mrs. Edwin Arden, Margaret McKinney, Lillian Russell, Jennie Glendinning, Beatrice Harford, and others. The programme is being arranged by Daniel Frohman.

CENTENARY IN DRAMA AND PAGANT

In celebrating its first centenary, Allegheny College, of Meadville, Pa., will picture its history and purpose in drama and pagant. Professor Baker, of dramatic literature at Harvard, master of pagant, has been commissioned to write the book and story that will be enacted. It is intended to stage the pagant in Bentley Hall three times, on June 21, 22, and 23. There will be seating accommodations for over three thousand persons. What the story enacted will be is not to be made public for some time. The only outsider to take part in the cast will be President Eliot, '16, Professor Baker's student, who won praise as the chorus in the Helle pagant two years ago. Invitations have been sent to President Wilson and President Lowell, of Harvard, to attend.

WANT "WITHIN THE LAW" ROYALTIES

Joseph W. Jacobs filed suit, Jan. 15, in the Supreme Court against Selwyn and Company, Arch Selwyn, and the American Play Company to recover a share of the royalties of "Within the Law," which are alleged to have been withheld or charged on expenses. The suit is brought in behalf of the Shuberts, who bought a quarter interest in the play for \$2,500. It is alleged that Selwyn secretly bought the rights of Bayard Veiller, the author, paid him \$50 or \$100 a week, and charged an expense rep- tation Veiller should have received.



MISS LOUISE DRESSER.

Charming Comedienne Who Is Gracing "Hello, Broadway."

In a few days all received telegrams from their various managers to "stop using our dates on Swartz's brewing paper." It seems some other advertising expert had shifted the printing.

THEATRIC HOTELS

(Written for THE DRAMATIC MIRROR.)

Just as one instinctively thinks of book-keepers when office fixtures are mentioned, so do visions of footlights, scenery, Pullmans, changeable hamlets and theatrical hotels loom on the mental horizon when the person to whom you have been introduced emits, admits and commits to you a connection with the traveling stage, or, to be more explicit, that express portion of the stage, speaking humanly, that is freighted hither and yon for the distribution of art at the usual box-office rates.

In the olden days, the good old, olden days, the actor, mummer, puppet, histrionic tourist, or what-you-may-call-him, was "in" right to his liking at the theatrical boarding-house, which was usually manned by some woman whose husband was a bally ballyhoo, or trying to be. Many tales are told of the fowl-tipped chicken soup through which the hen merely waded; of how the prunes were pruned; of the

will refute the statement and show you his ladder to prove its utter untruthfulness.

Theatrical hotels advertise European and American plan. The terms, however, are synonymous of the same thing—room and board. Ordinarily, the European plan is a boardless room, but no one stops at a theatrical hotel without eating there. So the landlord takes it for granted that when you state a preference for the European plan it is merely a ruse to appear stylish.

Landlords of these caravanseries grow old before their time. They must temper temperament; advance the advance men gratuitous fare in order to fare well in securing part of the income of the incoming company; sob with soubrettes; lead leading ladies afield, and see to it that all linen is first run on room release days. Some landlords place the names of their hotels on towels. Time was when this procedure acted as a barrier to theft. Nowadays it is merely done for advertising purposes, the actor, in his towel-kleptomania, having to take away an ad with his lousy booty. It seems the only remedy for preventing towel defalcation is putting chains on 'em.

Theatrical hotels are family hotels. People live in them as one big family. Every-

ESTABLISHED JANUARY 4, 1879



THE NEW YORK DRAMATIC MIRROR

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The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Dav's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

1879-1913

ON JANUARY 4 THE DRAMATIC MIRROR completed its thirty-fifth, and entered upon the thirty-sixth, year of its existence. The present publishers believe that they are justified by the many evidences of approval from all classes of readers, in confessing to a feeling of pride in the material advancement made by the paper since they came into control of its destiny.

The European war has seriously affected business in the United States; it has left its impress on theatrical undertakings, and THE MIRROR has not escaped its influence. But it is something of a record to be proud of that in all save one month during the past year its advertising department has shown a substantial gain in the number of pages and columns of paid advertising over the showing of 1913. This increase has amounted to 32 per cent, as compared with 29 per cent for 1913 over 1912.

The table following will show month by month and quarter by quarter how THE MIRROR has grown in three years:

	1912.	1913.	1914.
Jan.	108.11	226.04	291.64
Feb.	132.11	154.14	227.10
March	138.9	171.3	224.4
April	132.11	180.14	231.14
May	104.5	142.10	248.7
June	121.10	137.3	241.4
July	126.11	184.4	229.54
August	112.64	153.4	172.54
Sept.	126.64	163.10	224.2
Oct.	174.8	233.5	192.11
Nov.	139.7	210.74	221.24
Dec.	108	243.64	293.24
	1707 cols.	2201 cols.	2898 cols.
	426% pages	550% pages	724% pages

Total increase of columns of advertising over 1913 was 697 columns, or 174% pages, 117,096 lines, an aggregate of 32 per cent.

Compared by Quarters.

	1913.	1914.	Increase.
1st quarter.	551.11%	743.11	191.11%
2d quarter.	400.2%	820.94	360.6%
3d quarter.	501.2%	625.11%	124.9%
4th quarter.	687.7%	707.14	19.5%

The editor of THE MIRROR knows that his readers will rejoice with him in the prosperity of the paper, which for thirty-five years has represented the best interests of the dramatic profession and was one of the pioneers in motion picture journalism. The American actor has not supported it as loyally as the English actor supports his organ. A great deal of the encouragement with which THE MIRROR has met has come from the motion picture industry.

It enjoys the distinction of being more

largely read by the general public than any other dramatic weekly journal in the world.

But whether the American player has advertised in it or not, no one can say that he has ever been discriminated against on that or any other account, for it has been the consistent aim of all connected with it to give the dramatic profession an organ whose respectability could not be impeached.

In that course it will continue in future. It hopes, however, that the members of the theatrical profession in the United States will at least be half way as liberal toward THE MIRROR as THE MIRROR is toward them. It is one of the most expensive weekly class papers in the United States to publish, and it needs the support of every friend it has in the profession.

To those players who have shown their good will by giving us their support during the past season as well as for this, our anniversary number, THE MIRROR extends its grateful appreciation.

KEEPING RECORD STRAIGHT

Editor DRAMATIC MIRROR:

Sir.—Will you permit me to call the attention of your readers to a few errors in the article on "Infant Signa Prelogia," by Robert Gira, in this week's DRAMATIC MIRROR (Jan. 15)?

To begin with, I never "sought to establish myself as a leading lady." Mr. Daly did it for me when he cast me for "The Signa." By Mr. Arthur Pincus, a part he told me I played better than Agnes Booth (though never equalling Ada Hoban's beautiful performance). After my opening in Brooklyn, Colonel Blum told me he had at first rebelled at not having the original company, but that he had come himself to tell me he was "more than satisfied" with my beautiful performance. This was after my marriage to Mr. Miller and we were playing opposite parts. Two seasons later we were with Dion Boucicault in "The Jilt" (at Wallack's old theater). I think Mr. Grau will agree that my success in that play was worthy of my "prelogia" days, and the press and public, far from "being no longer attracted," gave me most generous support. Prior to this, Mr. Miller and I had played a season with Clara Morris in repertoire. Though satisfied with my work as a child when I played her daughter in the original production of "Miss Merton," she was still more pleased with it in women's parts. When for family reasons I was compelled to retire from the cast they (she and her husband) urged me to remain, at a considerable increase of salary, for special performances. I mention this merely to show that, although no longer a phenomenon, my services had some commercial value. As a matter of fact, I was then earning three times as much as in the "palmy days of my childhood." Perhaps that golden age covered a longer period in my case than is usual in those days, for at fourteen—to go backwords—I was playing grown-up parts with Charles Thorne in San Francisco, such as "Louise" in "The Two Orphans," "The Little Mother," "The Generous Cross," etc., etc., and at the Union Square Theater, under my friend and guardian, Mr. A. M. Palmer, Mr. Grau might allow me some credit for mature work. For Adrianna in "A Celebrated Case," one of the "hits" to which he possibly refers, was no child's part—Mrs. Jewell created it—she was Maria in "The School for Scandal," which I played with Mr. Charles Coghlan a few weeks later.

It was my misfortune to retire at the venerable age of twenty-seven from ill health on the death of my third little son, otherwise Mr. Grau's and the public's hopes might have been more "fully realized."

With apologies for encroaching on your valuable space, believe me,

Faithfully yours,

HELEN STORPEL MILLER.

(BIOGRAPHICAL)

P. S.—Mr. Grau's attention to the correct spelling of my name is courteously invited.

DUDLEY DIGGES ASSAULTED
Brutal Stage Hand at Butte Attacks Stage Manager of "Dissol" Company

MAN ROOTS:
TAMOR GRAND THEATRE,
DUNSMITH, CALIF., Jan. 18, 1913.

Editor DRAMATIC MIRROR:
Sir.—I hope that in the interests of companies about to visit the Broadway Theater, Butte, Mont., you will be so kind as to publish the following details of a brutal and unjust assault committed there by our stage manager, Mr. Dudley Digges.

When the George Arliss "Dissol" company was playing there on the 17th inst. Mr. Digges asked some stage hands to push their load (talking as it was distracting the actors on the stage). One man replied, "Sir, don't you push me," and to show his independence tramped loudly about the stage. As he was aggressive and irresponsible, at the end of the act Mr. Digges requested the carpenter and union boss to direct the man to leave the theater until after the performance. His request was bluntly refused, so he communicated with our manager in front, who felt warranted in holding the curtain until the offender left the theater. As the man left, the told Mr. Digges he had better be well guarded when he left the theater that night, or he would "get him."

After the performance, when Mr. Digges was occupied in paying the extra people, this man sprang from behind a group of people, struck Mr. Digges a tremendous blow in the face, and rushed from the theater. The effect of the blow was so severe that one wonders whether it was not caused by a weapon. Mr. Digges was knocked out, and had afterwards to receive medical attention. The union boss refused to give the name of the culprit, and Mr. Digges is playing an important part in could not remain behind to prosecute.

President Charles Shay, of the I. A. T. S. E., was telegraphed a full report of the matter by Mr. Digges, and the wire was followed by a severe rebuff. At this writing no reply has been received.

Mr. Digges is one of those Irishmen who have unbounded good nature and amiability. I speak by the book, for I have been with him for four years. He is the last man to be arbitrary and to exceed his duty, and is most civil in his performance.

"I was told by a certain man at this theater, 'There ain't many companies with thorough Butte without one or other of the actors getting his lesson.' I was also told, 'Favereham was best up here, you know.'"

Union, on principle, some one in power teaches those men that physical brutality and aggressiveness will not be stood for any more than their attitude of "I shall do what I please and turn the show." The long standing companies can expect to get "a lesson" in elemental brutality and injustice at the Broadway Theater, Butte, Mont.

After all, the stage hand is a mere cipher in the general scheme of things, and he brings in the audience that gives him his living, and is dependent on the fine art of the actor for that living. It therefore must be in the interests of the union to prevent obstruction to the actor's art, and if the union controls its members, as it is bound to do, Mr. Shay need not give very long deliberation as to what is his obvious duty in this case.

Meanwhile I hope this forewarning may prove a forerunner to companies about to visit the Broadway Theater, Butte, Mont.

Yours truly,
ST. CLAIR BAYFIELD,
Member of the George Arliss "Dissol" Company.

SO UNUSUAL!

MY DEAR MR. SCHRAEDER.—It is true, really and truly true, Oliver Morosco is an Angel, an Angel of the Lord, like Gabriel himself.

I sent a play, which was received at the Burbank Theater, Los Angeles, about Jan. 1, and within two weeks I received an answer with a synopsis of the play and a good, fair and full criticism of the play, showing that they had not only read, but digested the story.

Think of that! After months and months of hard deferred, which certainly made my heart sick and my mind indignant waiting for even a word from the Lords of the Drama in New York. I once waited for David Belasco four months and then received my manuscript back with "Your work is very interesting. Will you see me during Summer." That was two years ago and I have not heard from him since.

Oh, I could tell heartrending tales of the past seven years, sometimes dealing with gentleness, but more often with men much lower than the Angels.

Should my work not find favor in the eyes of Oliver Morosco, I still would say that he is an Angel.

Sincerely,
ISABELLE INA JOY.

ST. LOUIS, Jan. 20, 1913.

MARRIED

Miss Dorothy E. Watson, of the team of Watson and Brother (Harvey Dunn) was married quietly in Toledo, O., some time ago to Newton J. Johnson, of Detroit.

Pauline Skelton, of Cleveland, O., and Edward Holder, a member of "The Ham Team" company, were married in Kansas City, Mo., Dec. 14.

Helmi Sites Weber, formerly Mrs. George Hall, recently of the "Gypsy Maids" company, and William O. Selmermann, a prominent young architect, of Detroit, were married by Justice Schuler at St. Louis, Dec. 14, 1912.

Miss Gertrude Willitt, of Boston, and Charles Hillman, of Cyril Maude's company, were married in Boston on Jan. 4. Mr. Hillman is an aviator of international reputation.

Tommy Carpenter, who has won great favor as the Gipsy Girl of the "Rehearsal," was recently married to Milton Menasco, a prominent San Francisco artist and sculptor. The bride left the act in Los Angeles and returned to "Frisco."

Charles J. Adler, the Dreamer in "A Dream of the Orient," at the Garrick Theater, Wilmington, Del., and Miss Emma H. Schacht, of the chorus, were married in Wilmington Jan. 18, after the performance, by Mayor H. W. Howell. Mr. Adler is the son of Jacob P. Adler, actor and producer. The bride is a daughter of the manager of one of the Adler theaters.

BIRTHS

A daughter was born to Mr. and Mrs. Richard Harding Davis (Beulah McVey) on Jan. 4. The young lady has been named Hope.

A daughter was born to Mr. and Mrs. John P. Dougherty on Jan. 30. Mrs. Dougherty plays the part of Sam Landman in "A Mix Up."

Born Dec. 19, at Orem, Utah, a daughter to Mr. and Mrs. Robert Wayne. Mr. Wayne is playing the part of Potkin in the "Joseph and His Brethren" company on tour.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR's letter-box or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.)

L. DE F. Brooklyn, N. Y.—With Cora Payton Stock company, Wisting Theater, Syracuse, N. Y.

JACK, Cleveland, O.—Have no data on young woman asked about. Francis Wilson's address in New York city is 34 Gramercy Park. Schirmer, music publisher, 3 East Forty-third Street, or C. H. Ditson, 50 East Thirty-fourth Street, New York city, can answer query as to incidental music in "Everywoman."

CONSTANT READER, Bethlehem, Pa.—Sam B. Hardy played in "The Bad Samaritan" with the Poll Stock, Springfield, Mass.; in "The Fortunes of the King," "The Little Gray Lady," "Raffles," "The Private Secretary," "Agnes," "The Boys and Betty," "A Texas Steer," and "Berkshire Hills." He is married to Edric Scott.

FOOTBALL STARS, Champaign, Ill.—Grace La Rue is American born and made her debut at the age of eleven with Julia Marlowe, playing pages in Shakespearean repertoire. She first gained prominence in musical comedy and was starred in "Molly May," later appearing in "The Follies of 1908," "Modern Troubadour," a Spring Winter Garden production, following Gaby Deslys in the leading role, and other offerings. Later she appeared in vaudeville, and on Aug. 4, 1913, opened at the Palace Music Hall in London with remarkable success. She has this season appeared in the varieties in this country, scoring decidedly. THE MIRROR published an interview with Miss La Rue in the special number of Dec. 10, 1914.

LOOK OUT FOR HIM

THE HEADQUARTERS,
BELGIAN RELIEF COMMITTEE,
WASHINGTON, D. C., Jan. 23, 1913.

Editor DRAMATIC MIRROR:
Sir.—One J. Lynch, representing what was considered the Apostolic Mission of the Catholic University of this city, came to the headquarters of the District of Columbia Belgian Relief Committee in the garb of the clergy, saying that he had a dramatic club composed of students, residents of Washington, who wished to give a performance for the benefit of the Belgian Relief Committee. The committee naturally accepted his offer, with the understanding that the committee was not to have anything to do with the affair other than to procure some press notices for him and his club, and receive the proceeds after the performance was given at Poll's Theater. His has not been seen at the headquarters of this committee since nor has he made any report of the results.

It has, however, come to the knowledge of the chairman of the committee that Mr. Lynch is not a priest, nor a student at the Apostolic Mission, and that he has employed every avenue to secure engagements with theatrical managers throughout the country for engagements for his dramatic company, claiming that he is under the auspices of the District of Columbia Belgian Relief Committee, and that he will turn over all receipts to this committee.

I beg to warn the public against his statements as being without foundation. He has no authority from this committee for any purpose and to say that from investigation it is found that he is wholly irresponsible and unreliable in every respect.

MRS. JOHN A. LONAN,
Chairman of the Committee.

DIED

GEORGE W. STYVELAN, father of Alma Stetler, the prima donna, and father-in-law of Francis J. Morris, died at his family residence, 1818 Superior Street, Kansas City, Mo., on Nov. 19. He had been ill one year with Bright's disease. Mr. Stetler is survived by a widow, two sons, and two daughters.

MISS EVA VINCENT, sixty-five years old, one of the best known character actresses in the country, died Dec. 30, in Bellevue Hospital of pneumonia. She was born in England and was the widow of Felix A. Vincent, a repertoire manager, under whom she starred for many years. Miss Vincent had not been in good health since she met with an automobile accident in Detroit, Mich., in 1912. For the last thirty years most of her successes were in plays staged by Mr. Frohman.

Martin Harvey deeply regrets to announce the death of JOHN KURKAMP, on Nov. 24, at a Nursing Home in Sheffield, England. Mr. Kurkamp was a native of Louisville, but had resided in England for many years. He had been Mr. Harvey's stage director for some time, succeeding in that position the late H. J. Lovelady. John Kurkamp's unexpected and end will be deeply deplored by a host of friends in this country, but by none more than Mr. and Mrs. Martin Harvey and the members of their company and staff, to whom he had greatly endeared himself. Among Mr. Harvey's productions, "Michael Hill," "Palmas and Melodrama," "Lorenson," "Hamlet" (third production), "The Lowland Wolf," "The Fox," "The Taming of the Shrew," and "Oedipus Rex," had been launched under his personal direction.

JAMES DRISCOLL, known on the stage as Carter Hotchkin, died at Harrisburg, Pa., Dec. 3 of heart failure while running for a train. Mr. Driscoll was associated with Charles H. Ford and other legitimate stars twenty years. He was a lecturer for three years for "Crimson" at Coney Island and for two years for "Phantom's Daughter." At the time of his death he was playing in a sketch. Interment took place at New York. He is survived by a daughter, Virginia, of New York city, and a brother, John Driscoll.

ON THE RIALTO

"THE MIRROR'S" SAGE

The Play is not the thing when it's on the poles.

William Hooper Young, a convict serving a life term, won the prize of \$100 offered by William A. Brady for the best review of the play, "Sinners," written by an inmate of Sing Sing. It will be recalled that the premiere of the play took place in the prison chapel on Christmas Day.

In his review Young wrote:

The play "Sinners" appeared for its first trial before the select body of expert "sinners" gathered together at this justly celebrated Summer and Winter resort (which, by the way, is no sin-a-cure). The jury was large and enthusiastic, and the verdict rendered was "Not wanting in all that ought to bring success," and the judgment "Sentenced to a long life on Broadway with hard labor—to handle the crowds around the box-office."

A brief synopsis of the evidence for and against follows:

Witnesses for the prosecution—Analysis, Morality, Faultfinder, and Captious Critic.

Witnesses for the defense—Reason, Judgment, Purpose, and Gratitude.

Florence Reed, now on tour with "The Yellow Ticket," and one of the latest stars to sign with David Belasco, has done something more than prove herself the daughter of the late Roland Reed. Try as she may, however, she cannot escape the fact that she is the offspring of a famous father; a fact which once went on record in the following manner:

Miss Reed, some years ago, was requested by the editor of a book treating on the lives of player-folk, to send him a sketch of her career. Being limited as to time, she merely jotted down a few facts, and in facetious mood added that she might have been a great actress had she not been the daughter of Roland Reed.

Of course, she counted on his ability to get her point of view, and left it to him to polish a story from the crude data. But when the book appeared, much to her surprise, the editor had literally quoted her, even to the statement that Miss Reed "might have been a great actress had she not been the daughter of Roland Reed."

John Findlay, the sweet natured Saunders in "The Only Girl," was recently telling some of his experiences during his first days in America. "It was during the blizzard in 1888 that I jumped in at a moment's notice," said Mr. Findlay, "to play J. H. Stoddard's part in the 'Heart of Hearts' at the old Madison Square Theater, when it was found that Mr. Stoddard could not get to New York from his home in New Jersey. It was one of the few times that Stoddard had ever disappointed an audience. The management sent for me (I myself was marooned at the Fifth Avenue Hotel adjoining the theater), knowing that I had played the part in England.

"When Mr. Stoddard learned that I had played his part he insisted upon presenting me with a memento for the occasion. Remembering that I had just set up house-keeping, he sent me three tons of coal. At the time, I was rather dismayed, but when the next Winter—an extremely severe one, came, it did not take me long to appreciate his thoughtfulness and wisdom."

Retired Playgoer's first nights in New York (continued): "The first night I went into the Metropolitan Opera House it was dark. There was nothing on. The orchestra trench was as dead as a last Summer's bird-nest. There was no line of vehicles of any sort in front. It was two months before the season. I had met an old friend who, knowing me to be a newcomer, was showing me the town. We met some one who was connected with House and he led us to the place hallowed by song. He found an electrician who was rewiring the place. He was told to turn on the lights. As we three stood there alone the scene was singularly weird. There where the nightingales had gathered so often was a flood of white illumination. All out in front was black and still. Then flashes from bulbs around the rim of the upper tiers and the gallery! Vacant boxes and seats unoccupied! It was like a visit to a house after a funeral. The recollection of it comes back to me every time I go there. Sometimes it has spoiled an opera. The duration of a dent on the mind depends upon the state of mind when it is hit."

OBSERVATIONS EN ROUTE

By WILL A. PAGE

The future of the Plymouth Theater in Boston is agitating the theatrical colony in that community just now. The Plymouth is the very beautiful playhouse erected three years ago as a result of the enterprise of Fred E. Wright in interesting Boston capital, and is leased to the Liebler Company. It has hooked Liebler attractions almost exclusively since its erection, has known many long runs, and much prosperity. Now its destinies are controlled by the receiver of the Liebler Company, and in the natural course of events the lease will no doubt be sold as an asset. Who will get it is a mystery, and what the new lessee will do with it is a further subject for interesting speculation. The Plymouth is outside the pooling arrangement, which includes all the other first-class Boston theaters, so that it is difficult to see what attractions can possibly be booked in the Plymouth unless the syndicate group takes over the house. As the syndicate and the Shuberts seem to have more than enough theaters in Boston already, the wise-acres

dreds of dollars, a long, rakish French automobile which looks like a cross between a sewing machine and a Deering harvester. The important thing about it, however, is that it can make as much as fifteen miles an hour. It is painted red, and bears advertising signs of "A Pair of Sixes." Mr. Hartsman also has employed—at the company's expense—a uniformed chauffeur. Now he spends all of his spare time motor-ing in and around Boston. In theory he is advertising his show. In practice he is having a bully time. The cost of the automobile is charged off in the statements each week on the installment plan as "extra advertising." It is recorded that Mr. Hartsman asked A. L. Wilbur, proprietor of the Wilbur Theater, to "share" the cost of this automobile advertising, but after looking at the freak machine Mr. Wilbur wanted to charge rent for letting it stand in front of his theater.

The Players' Equal Suffrage League, of Boston, is composed of former actresses who have married or retired from the stage, and still like to keep in touch with visiting members of the profession. Also



EVELYN VAUGHAN.

Who is Fascinating in the Role of Angelica Hickman with Marie Dressler in "A Mix-Up."

predict that the Plymouth will be left out in the cold hereafter and compelled to book such vagrant attractions as may present themselves. No one wishes anything but the best of luck to Fred Wright if he is able to secure the lease in his own name and make it a production house for Boston, a plan which seems most likely to materialize by next season.

Advance agents have often invented many unique devices of an advertising nature to exploit their attractions, but it has remained for Charles Hartsman, business-manager of "A Pair of Sixes," to conceive a new combination of business and pleasure. Mr. Hartsman is located in Boston for the rest of the season with his attraction. There are many pleasant by-paths in the suburbs, attractive resorts within easy motoring distance of the metropolis, and much time to while away in diverse ways when in for a long run in Boston. Therefore, Mr. Hartsman conceived the following plan: He has purchased, for an expenditure of some hun-

they favor suffrage. It is interesting to note that the most ardent and active member of this organization is none other than the famous "Lotta" of by-gone days, now living a quiet life of retirement in Boston as Miss Lotta Crabtree. "Lotta" makes her home at the Brewster Hotel, a hostelry which she has recently taken under her own personal management. It is a part of the large real estate holdings which make "Lotta" one of the richest women in Boston—for it will be remembered that when she retired a score of years ago she had accumulated a fortune which has since been tripled by wise investments. Now you can see "Lotta" almost any time in the lobby or cafe of her hotel. She has given the Players' Equal Suffrage League the free use of a suite of parlors as a meeting place, and only last week she aided the League in giving a tango tea, at which such notables as Julia Arthur, Blanche Bates, Marie Dora, Hazel Dawn, and Emma Trentini were among the dancers.

Miss Marie Tempest has started on her



Thomas, Judge.

FRANK M. THOMAS.

With John Drew in "Rosemary."

transcontinental tour of the United States, making what are announced as her positive farewell appearances. She is en route to San Francisco, where she is to play at the Panama Exposition, and from there I understand that she plans to visit Australia, being absent from London for over a year.

New Yorkers who have seen only Laurette Taylor in "Peg o' My Heart" would be a bit surprised if they could see some of the other Pegs who have been presenting this entertaining comedy on tour. The surprise would lie in the fact, convincingly brought home, that while "Peg" made Miss Taylor famous, it would probably have succeeded, no matter who created the title-role. If there was ever an actress-proof part, it is Peg. I have seen four Pegs on tour. In the one-night stands, somewhere in Ohio, I encountered the company headed by Miss Dorothy Mackaye, who only a year or so ago was an attractive little chorus dancer with red hair. Now behold Miss Dorothy giving a really good performance, elevated in less than a year from the chorus ranks to the star dressing-room. Further South I came across a Peg company with the title-role played by Miss Bea Martin. It seems only a day or two since Miss Martin applied at the Globe Theater for an engagement in the chorus of "The Girl in the Train" when I was business-manager of that attraction—but she didn't get the engagement because she was only fifteen years old. Now—starring stuff for this slender slip of a girl, who also happens to have red hair. In Chicago I saw Peggy O'Neill playing Peg, and very well, too. And finally in Boston last week I saw Florence Martin playing Peg. Miss Martin is another unknown who has attained the star's dressing-room via the Peg route; only she has to wear a red wig to qualify, as she is a pretty and attractive brunette. Now all of these girls are clever; but if any one of them had played Peg in the original production, she would have scored a Broadway hit over night. All of which is said, not by way of disparagement, but merely to point out what a wonderful role Peg is.

They celebrated Denman May's birthday the other night by closing "The Midnight Girl" in Boston. A long tour for this musical piece had been booked, the route taking it to the Pacific Coast. Every one connected with it had anticipated the pleasures of the Panama Exposition, with perhaps a side vacation trip to Hawaii, where one can loiter upon the sandy beaches of Hilo and listen to the soft music of the Kanaka maidens. But it was not to be. Word came from New York that the Coast tour had been canceled, and so "The Midnight Girl" finally struck twelve. And it so happened that the last performance was given on the birthday of Denman May, principal comedian of the company. Mr. May gallantly entertained the entire company of eighty-five at a supper party at the Brewster Hotel, which will hold the record for many a night as the last word in lavish hospitality and generous dispensation of liquid beverages. All the theatrical folk of Boston were present, and the chorus of "The Midnight Girl" unanimously voted Mr. May an ideal host.

SEASON'S RECORD OF PRODUCTIONS

In Spite of Adverse Conditions Ninety-four Productions Have
Been Staged from June to Jan. 1—Sixteen
Reach 100 Performances

In a season in which the number and importance of the disasters recorded are without a parallel in the history of the theater in this country, it is encouraging to note that, withal, a genuine spirit of optimism prevails. At the conclusion of the last theatrical year, in spite of the severe business depression which had existed, producing managers began preparations for a season which promised to be unusually active. Then, with the suddenness of the proverbial thunderbolt, the war cloud appeared on the horizon, with the result that it spread chaos and confusion and costliness upon the entire theatrical world.

Gradually there appeared a semblance of order and producers, who first were wholly disconcerted by the turn of events, summoned fresh courage and resolved that the war should make no appreciable change in their plans. As a proof of their resolution and industry, ninety-four productions constitute the season's record up to Jan. 1, as against one hundred and thirteen last year. This year's shortage can be explained by the absence of repertoire companies, which last Fall, by the engagements of Forbes-Robertson, Sothern and Mariow, Cyril Maude, and Madame Aguilas, totaled twenty-three productions.

Of the most disastrous events of the season, concluded on the first of the year, the failure of the Liebler Company and Harrison Grey Fiske take prime importance. Both firms, noted for their artistic achievements, blame the war with its consequent retrenchment on the part of the playgoing public for their troubles. Failure, however, might have been averted for the Lieblers had they been able to cancel their contracts for such expensive productions as "The Garden of Paradise," "The Highway of Life," and "Twelfth Night."

In such a hazardous season it is quite natural that the producers should pin their faith almost entirely upon the established playwright. Perhaps in no other season has the budding dramatist been so conspicuously absent. And in the few instances in which he has been granted a hearing he has not met with any unusual degree of success. Of course, there are exceptions in the cases of Hol Cooper Megrue, author of "Under Cover"; Elmer Reisenstein, whose "On Trial" is one of the hits of the season; and Jean Webster, author of the enormously successful "Daddy Long-Legs." Other initiates in the playwrighting fraternity include Robert Housum with "Sybil Runs Away"; Parker A. Hord, author of "A Mix-Up"; Lawrence Rising, whose farce, "Apartment 12-K," was seen early in the season; Ethel Watts Mumford, author of "Just Himself"; Joe Drum, who wrote "Mildred's Boudoir"; George Randolph Chester and Lillian Chester, whose "Cordelia Blossom" was an early season presentation; E. H. Gould and Frances Whitehouse, authors of "What It Means to a Woman"; and H. F. Rubenstein, a young Englishman, whose first play, "Consequences," obtained splendid notices.

The most noticeable feature of the season has been the tendency toward the dream or retrospective play. We have instances in "The Phantom Rival," "On Trial," "Innocent," and "My Lady's Dress." Then there are the plays in which, as part of their method of presentation, certain features of motion pictures have been utilized. In this group are "The Battle Cry," "The Silent Voice," and "A Mix-Up."

Incidental to this tendency toward the cinematographic style of presentation has been noted that other tendency, toward the production of musical revues. This form of entertainment, long popular in London and Paris, made its first appearance here in the production of "Watch Your Step." The success of this piece has led other producers to plan similar attractions.

In the tabulation of ninety-four productions, but three revivals are recorded, leaving a total of ninety-one new productions. Last season twenty-three revivals took place, which left but ninety new productions. Therefore, it will be seen that, as regards new productions, this season leads. Surviving on this Jan. 1 were thirty-three pieces, twenty-three by native authors and ten by foreign. Last year but twenty-six productions were on view. This activity speaks volumes for the courage of American producers in the face of adversity.

But one revival of the classic play was seen, that of "Twelfth Night." The other two revivals were plays of French origin, "Diplomacy" and "Damaged Goods." By native authors there were fifty-nine pieces; by others or by native adapters with foreign material, thirty-four. In the American column the most significant examples are "Twin Beds," "On Trial," "Under Cover," "It Pays to Advertise," "Daddy Long-Legs," "The Law of the Land," "My Lady's Dress," "Kick In," "Chin-Chin," "Life," "Experience," "The Only Girl," "Polygamy," "Watch Your Step," "The

Show Shop" and "Wars of the World," while beside it appear "The Third Party," "The Girl from Utah," "The High Cost of Loving," "The Beautiful Adventure," "Innocent," "The Hawk," "Consequences," "The Phantom Rival," "Pygmalion," "Mr. Wu," "A Pair of Silk Stockings," "The Highway of Life," "Outcast," "The Lilac Domino," "The Garden of Paradise," "The Song of Songs," "The Lie," and one or two more.

Dramatizations stand well. There are eleven, the most successful ones being "He Comes Up Smiling," "Daddy Long-Legs," "Twin Beds," "The Miracle Man," and "The Song of Songs." Comedies number



AN EFFECTIVE SCENE IN "KICK IN," IN WHICH JOHN BARRYMORE AND JANE GREY AS "CHICK" AND MOLLY ARE CONFIDENT THAT THEIR TROUBLES WILL SOON BE OVER.

37; dramas, 19; musical pieces, 17; melodramas, 16; farces, 5; one-act plays, 9; and miscellaneous, 1.

Sixteen productions have given over one hundred performances; 7 gave 75 and over; 8 have reached 50 and over; 30 ranged between 25 and 50; 23 gave less than 25 and more than 10; while the individual records of fourteen more did not reach the second decimal when the year was over. All of the last named, however, were not failures, but in many cases will establish records, inasmuch as they were not staged until shortly before the record was compiled and are still playing indelibly.

To select the players whose performances stand out as particularly noteworthy is assuredly a difficult task, but no list would be complete without the following names:

Burr McIntosh, as Colonel Blossom, in "Cordelia Blossom"; Mrs. Whiffen, as Madame de Trevillac, in "The Beautiful Adventure"; Laura Hope Crews, as Louise Marabell, and Leo Dorrachstein, as Sascha Tatchell, in "The Phantom Rival"; Reginald Sheffield, as "Bing" Wimbome, and Haldee Wright, as the Duchess of Gillingham, in "Evidence"; Kenneth S. Douglas, as Sam Thornhill, in "A Pair of Silk Stockings"; Margot Williams, as Frailty, in "Experience"; Elsie Ferguson, as

Miriam, in "Outcast"; John Findlay, as Saunders, in "The Only Girl"; David Powell, as the Junior Lieutenant, in "Across the Border"; Irene Fenwick, as Lily Kardos, and Cyril Keightley, as Richard Laird, in "The Song of Songs"; Margorie Hambeau, as Mary Brennan, in "So Much for So Much"; Mary Shaw, as Bathsheba Tanner, and Howard Kyle, as the Prophet, in "Polygamy."

The record of performances herewith will speak with reasonable accuracy.

June 1.—Siegfried's Follies (New Amsterdam), 112 times. Mus.
June 10.—Passing Show of 1914 (Winter Garden), 181 times. Mus.
July 20.—Apartment 12-K (Maxine Elliott), 16 times. Farce.
Aug. 2.—The Third Party (Shubert and Thirty-ninth Street), 100 times. Farce.
Aug. 14.—Twin Beds (Fulton), 164 times. Still running. Farce.
Aug. 15.—Sybil Runs Away (Playhouse), 7 times. Com.
Aug. 19.—On Trial (Candler), 158 times. Still running. Melo.
Aug. 20.—The Dancing Duchess (Casino), 4 times. Mus.
Aug. 21.—What Happened at 22 (Harris), 19 times. Melo.

Sept. 21.—Pretty Mrs. Smith (Casino), 40 times. Mus.
Sept. 21.—The Miracle Man (Astor), 80 times. Dr.
Sept. 25.—Tipping the Winner (Longacre), 5 times. Com.
Sept. 25.—The Hawk (Shubert and Maxine Elliott's), 115 times. Still running. Dr.
Sept. 25.—Daddy Long-Legs (Gaiety), 113 times. Still running. Com.
Sept. 30.—Law of the Land (Forty-eighth Street), 110 times. Still running. Melo.

Oct. 1.—Consequences (Comedy), 37 times. Com.
Oct. 5.—The Money Makers (Booth), 17 times. Dr.
Oct. 5.—Heart of a Thief (Hudson), 8 times. Melo.
Oct. 6.—The Phantom Rival (Belasco), 103 times. Com.
Oct. 7.—Evidence (Lyric), 14 times. Melo.
Oct. 10.—My Lady's Dress (Playhouse), 58 times. Dr.
Oct. 10.—Dancing Around (Winter Garden), 107 times. Still running. Mus.
Oct. 12.—Pygmalion (Park, Liberty, and Wallack's), 67 times. Com.
Oct. 13.—Mr. Wu (Maxine Elliott's), 55 times. Melo.
Oct. 16.—Big Jim Garrity (New York), 28 times. Melo.
Oct. 17.—Forest of Happy Dreams (playlet) (Princess), 26 times. Com.
Oct. 17.—Cat and the Cherub (playlet) (Princess), 26 times. Com.
Oct. 17.—The Goal (playlet) (Princess), 26 times. Com.
Oct. 17.—Little Face (playlet) (Princess), 26 times. Com.
Oct. 18.—Kick In (Longacre and Republic), 58 times. Still running. Melo.
Oct. 20.—(r) Diplomacy (Empire), 65 times. Dr.
Oct. 20.—Chin-Chin (Globe), 87 times. Still running. Mus.
Oct. 20.—Pair of Silk Stockings (Little), 87 times. Still running. Com.
Oct. 24.—Life (Manhattan Opera House), 50 times. Still running. Melo.
Oct. 26.—Highway of Life (Wallack's), 25 times. Dr.
Oct. 26.—The Salamander (Harris), 11 times. Com.
Oct. 27.—Experience (Booth), 79 times. Still running. Dr.
Oct. 28.—The Lilac Domino (Forty-fourth Street), 77 times. Still running. Mus.

Oct. 28.—A Perfect Lady (Hudson), 14 times. Com.
Oct. 29.—Mildred's Boudoir (Garrick), 4 times. Com.
Oct. 31.—The Battle Cry (Lyric), 18 times. Melo.
Nov. 2.—Outcast (Lyceum), 71 times. Still running. Dr.
Nov. 2.—The Only Girl (Thirty-ninth Street and Lyric), 72 times. Still running. Mus.
Nov. 2.—Papa's Darling (New Amsterdam), 43 times. Mus.
Nov. 2.—Marie Tempest in Repertoire (Comedy), 33 times.
At the Barn, 19 times.
(r) Marriage of Kitty, 16 times.
The Dumb and the Blind (playlet), 16 times.

Nov. 3.—Sue (Casino and Shubert), 56 times. Mus.
Nov. 6.—That Sort (Harris), 28 times. Dr.
Nov. 10.—Marriage of Columbine (Punch and Judy), 32 times. Com.
Nov. 16.—The Big Idea (Hudson), 25 times. Com.
Nov. 21.—What It Means to a Woman (Longacre), 16 times. Dr.
Nov. 23.—Yosemite (Daily), 17 times. Melo.
Nov. 25.—(r) Twelfth Night (Liberty), 17 times. Com.
Nov. 24.—The Denial (playlet) (Princess), 41 times.
Nov. 24.—The Fog (playlet) (Princess), 41 times.
Nov. 24.—Nettle (playlet) (Princess), 41 times.
Nov. 24.—Across the Border (playlet) (Princess), 41 times.
Nov. 26.—Heart of Paddy Whack (Grand Opera House), 35 times. Com.
Nov. 28.—The Garden of Paradise (Park), 11 times. Dr.

Dec. 1.—Polygamy (Playhouse and Park), 37 times. Still running. Dr.
Dec. 4.—So Much for So Much (Longacre), 28 times. Melo.
Dec. 7.—(r) Damaged Goods (Hudson), 16 times. Dr.
Dec. 7.—The Debutante (Knickerbocker), 30 times. Still running. Mus.
Dec. 8.—Watch Your Step (New Amsterdam), 29 times. Still running. Mus.
Dec. 14.—Driven (Empire), 25 times. Com.
Dec. 22.—Poor Little Thing (Bandbox), 11 times. Com.
Dec. 22.—The Song of Songs (Hitings), 13 times. Still running. Dr.
Dec. 23.—Just Himself (Playhouse), 6 times. Com.
Dec. 24.—To-night's the Night (Shubert), 10 times. Still running. Mus.
Dec. 24.—The Lie (Harris), 10 times. Dr.
Dec. 25.—Hello, Broadway (Astor), 8 times. Still running. Mus.
Dec. 25.—Lady Luxury (Casino), 8 times. Mus.

Dec. 28.—A Mix-Up (Thirty-ninth Street), 5 times. Still running. Farce.
Dec. 29.—The Silent Voice (Liberty), 4 times. Still running. Dr.
Dec. 30.—Secret Strings (Longacre), 2 times. Melo.
Dec. 31.—The Show Shop (Hudson), 1 time. Still running. Com.

Aug. 24.—The Girl from Utah (Knickerbocker), 124 times. Mus.

Aug. 25.—High Cost of Loving (Republic and Thirty-ninth Street), 114 times. Com.

Aug. 26.—Under Cover (Cort), 181 times. Still running. Melo.

Aug. 31.—Cordelia Blossom (Gaiety), 17 times. Com.

Sept. 5.—The Beautiful Adventure (Lyceum), 67 times. Com.

Sept. 5.—Wars of the World (Hippodrome), 201 times. Spectacle.

Sept. 7.—The Bridgson (Maxine Elliott's), 8 times. Dr.

Sept. 7.—The Prodigal Husband (Empire), 48 times. Com.

Sept. 7.—Story of the Rosary (Manhattan Opera House), 48 times. Melo.

Sept. 8.—It Pays to Advertise (Cohan), 136 times. Still running. Farce.

Sept. 9.—Innocent (Hitings), 113 times. Dr.

Sept. 9.—Miss Daisy (Shubert and Lyric), 29 times. Mus.

Sept. 12.—A Modern Girl (Comedy), 17 times. Com.

Sept. 14.—The Dragon's Claw (New Amsterdam), 8 times. Melo.

Sept. 15.—The Elder Son (Playhouse), 15 times. Dr.

Sept. 16.—He Comes Up Smiling (Liberty), 62 times. Com.



MR. WALTER C. JORDAN.

MANTELL IN REPERTOIRE

To Play Four Weeks' Season in Classic Dramas at Forty-fourth Street Theater

On Tuesday evening, Feb. 2, at the Forty-fourth Street Theater, William A. Brady will present Robert Mantell for a four weeks' season in his classic repertoire, including "King John," "Macbeth," "Hamlet," "The Merchant of Venice," "King Lear," "Richard III," "Othello," "Julius Caesar," "The Merry Wives of Windsor," "The Taming of the Shrew," "The Tempest," "A Midsummer Night's Dream," "Twelfth Night," "As You Like It," "Much Ado About Nothing," "All's Well That Ends Well," "The Winter's Tale," "The Comedy of Errors," "The Two Gentlemen of Verona," "The Merry Wives of Windsor," "The Taming of the Shrew," "The Tempest," "A Midsummer Night's Dream," "Twelfth Night," "As You Like It," "Much Ado About Nothing," "All's Well That Ends Well," "The Winter's Tale," "The Comedy of Errors," "The Two Gentlemen of Verona."

ETHEL BARRYMORE IN BUFFALO

BUFFALO, N. Y. (Special).—Ethel Barrymore's portrayal of the wife in "The Shadow" was a triumph, as presented at the Star Theater, Jan. 18-20. It is a tragic role and Miss Barrymore rose to the completeness of it. Miss Barrymore is surrounded by a most adequate cast. S. E. O. Rose Stahl, Jan. 22, in "A Perfect Lady," Lewis S. Stone, in "The Misleading Lady," Jan. 23. "The Things That Count" returned to the Peck, Jan. 18-23. Highly pleased audiences absorbed the sweetness and pathos of this little comedy-romance. "Pretty Mrs. Smith," week Jan. 25. "The Christian," a reel, at the Majestic, Jan. 18-23. Headliners at Shea's, Jan. 18-23, were hard to pick. Three acts were easily worthy the place, Bickel and Watson, with their absurd act; J. E. Howard and Mabel McCane, and the Okabe Japs, but Joe Jackson and Nan Halperin were on the bill. Shea's Hippodrome, Jan. 18-23, presented the feature pictures, "The Truth Wagon" and "The Idler." Pat White, in his role of Casey, headed the Big Jubilee Show at the Gayety, Jan. 18-23. At the Lyric, Jan. 18-23, "The Girl from Utah," "Capacity houses," "The Deep Purple," week of Jan. 25. "The Five Maryland Peaches," at the Olympic, Jan. 18-23. The Five Merry Youngsters headline at the Academy, Jan. 18-23.

J. W. BARKER.

HANS BARTSCH

The name of Hans Bartsch has become widely known in theatrical circles in New York of late years by reason of his activity as the representative of leading foreign authors, composers, and publishers in Berlin, Vienna, and other Continental centers, from which American producing managers derive much desirable material. Mr. Bartsch placed "The Chocolate Soldier" and among this season's successful importations are "The Phantom Rival" at the Belasco Theater and "Innocent," in which Pauline Frederick appeared for four months at the Hittinge Theater. Mr. Bartsch has thousands of foreign plays, comic operas, musical comedies, etc., in his office at the Cohen Theater Building, and is probably the busiest agent in New York.

BARNUM TO DIRECT IN AUSTRALIA

J. C. Williamson, Limited, of Australia, have engaged George Barnum as their general stage director and producer for the coming year. Mr. Barnum will start next month for Australia. There he will put on such plays as "The Story of the Rosary," "Baby Mine," "Kick In," "Stop Time," "Potash and Perimutter," "Under Cover," "The Law of the Land," and "A Pair of Sixes," all of which the Williamson firm has acquired for Australasia and South Africa through the agency of Sanger and Jordan.

COYNE IN LONDON REVUE

Joe Coyne, who has been in this country since the outbreak of the European war, will sail for London on Jan. 30 to play the leading role in a forthcoming revue at the Empire Theater.

SUCCEEDS ELISABETH MURRAY

Dama Sykes, of the "Watch Your Step" chorus has been elevated to the ranks of principals, succeeding Elisabeth Murray in the role of Iona Ford.

CANCELS PARIS PRODUCTION

Frohman Obligated to Give Up Vaudeville Theater Contract Because of War

Charles Frohman has been obliged to cancel his contract with the Vaudeville Theater, Paris, for the production there next Spring of a musical comedy which he was to send over from London. The organization was to have included Julia Henderson, Donald Brian, and Joseph Cawthorne, the three-star combination seen in "The Girl from Utah." Now that the war has necessitated the abandonment of the plan, Mr. Frohman will present "The Girl from Utah" for a Spring and Summer season in Chicago.

RECENT EVENTS IN RICHMOND, VA.

RICHMOND, VA. (Special).—Special return engagement Jan. 21 of Anna Pavlova at the Academy of Music to a packed house. At the City Auditorium, Jan. 20, Fritz Kreisler, violinist, assisted by Madame Elisabeth van Endert, lyric soprano of the Berlin and Dresden Royal Opera, and John Powell, pianist.

Grayce Scott company at the Bijou continues to please packed houses at every performance. Week of Jan. 18, "Brewster's Millions." The Colonial Theater is doing a record breaking business as a moving picture house, and has two changes every week. "The Man of the Hour" in five parts, also New York Strand war pictures, and a new Keystone comedy, Jan. 18-20, and "Julius Caesar," Jan. 21-23.

The Lyric, under the excellent management of Charles W. Rex, continues to attract capacity houses every afternoon and evening with popular vaudeville and pictures. The Empire, now called the Strand, the home of the famous Paramount pictures, presenting the great stars of the dramatic stage in their most notable New York successes, attracts large audiences daily and nightly.

The Superior, Albion, Rex, Victor, Virginia, Pastime, Little Theater, New Theater, Family Theater, and other moving picture houses are all doing wonderfully good business, and the outlook for 1915 bids fair for a prosperous business in Richmond.

WAGNER WITH PICTURES

The Illustrated Wagner Concerts were the interesting novelty at the Broadway Theater, Brooklyn, week Jan. 18. Ernest Knock, late of the Century Opera company, arranged the selections and conducted in person. With a carefully selected orchestra of twenty-one pieces and a small but well trained chorus, the bridal music from "Lohengrin" was sung well; the Pilgrims' Chorus, from "Tannhauser," the chorus from the second act of "Die Meistersinger," and the finale of the first act of "Parsifal" were also excellently given. Miss Jeanette Larsen sang "Dich theure Halle," from "Tannhauser," dramatically. Louis D'Angelo, a baritone full and rich, sang "Ode to the Evening Star," and Miss Karens Post sang "Elsa's Dream," from "Lohengrin." Ten women members of the chorus sang the "Singing Song," from "The Flying Dutchman." Hardy Williamson, also a former member of the Century Opera company's forces, sang the love song from "Die Walkure."

SOME UP-STATE NOTES

"The Misleading Lady," at the Empire, Syracuse, Jan. 14-16, with Frank Rykaster in the star part; Albert Sackett, an old stock actor, was also in the cast. Flake O'Hara, in "Jack's Romance," Jan. 22-23. Vaudeville at the Grand, Jan. 18-23. Burlesque at the Rastable, Jan. 18-23, 25-30. Films at the Eckel, Jan. 14-16. Chauncey O'Leary, in "The Heart of Paddy Whack," Newburgh, Jan. 18. "A Pair of Sixes," Jan. 21. "Twin Beds," Jan. 22. "The Littlest Girl," at Cohen's Opera House, Jan. 18-19-20; Vaudeville, Jan. 21-22-23-24.

BROOKS SIGNS MISS NEILSON-TERRY

Phyllis Neilson-Terry, who came to America under a long term contract with the Loebler Company, and who was seen in "Twelfth Night," has entered into a contract with Joseph Brooks whereby she will appear under his management for the rest of this year and all of next. She will begin rehearsals at once to appear about March 1 in a new play, which will be under the direction of Frank Vernon.

CLARKE TO TOUR CANAL ZONE

Harry Corson Clarke, who recently completed a four years' tour of the world, has again felt the call of the wanderlust. He will sail on Feb. 1 for the Canal Zone, where he will play engagements in Panama, Colon, Balboa Heights, and other places. He will take with him a company of five artists, and his wife, Margaret Dale Owen, who will play the leading feminine roles. Mr. Clarke's programme will consist of a series of short sketches.

TURFMAN MARRIES ACTRESS

Joseph B. Yeager, well-known turfman, was married in Jersey City, Jan. 16, to Irene Romaine, the actress. Both gave French Lick Spring, Ind., as their home. Miss Romaine is remembered for her splendid performance of the ingenue role in "The Family Cupboard" last season.

The Friars will give a complimentary dinner to Jerry J. Cohen at the Hotel Astor Sunday evening, Jan. 31.

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SIGN POSTS OF BUSINESS FOR 1915

Chicago

I am not a prophet nor the son of a prophet, but I feel optimistic over the outlook for Chicago for 1912. To go into all the details would require more time than I have to spare; I only wish to state that a number of reforms have been instituted that will result in a more comfortable and more profitable season for the Chicago theater, the principal ones being the elimination of passes, which places the operation of all our theaters on a strictly cash basis, and the abolishment of window advertising, disreputable licensing of the theaters, and the placing of the number of two-dollar theaters and are presenting as nearly as possible high-class, two-dollar attractions at all the five theaters controlled by Frohman, Klaw and Krugman and the Shuberts.

Boston

For the remainder of the theatrical season in Boston the outlook is decidedly bright. Last Summer Boston and New England were especially hard hit by the conditions brought about by the war and other causes with the result that the business of the summer season was very low. Tickets come under that heading, the sale decreased in a very perceptible degree. Since the beginning of the year, however, there has been a better feeling among the people who spend money at the theater, and the New England has had a decided increase in theater-going, and the hearts of some managers have been gladdened by larger houses than they have seen for months. The general public and the individual manager are likely to do better than that, the reason is the fact that the Boston Theater is no longer the home of motion pictures, but that once more within its walls may be seen a play of the highest quality and great artistic value. It is to be hoped that the contract may have been signed that opened the playhouse to theatrical attractions again, the public looks upon this as a sign that the regular theaters are coming back to the stage and that the popularity of the moving picture houses were hard hit during the first months of the season, but with the dropping of motion pictures at several houses where pictures are not always seen is a sign that the people will not allow the management in the business of those that are still running.

"Many men of many minds," a line from the copy books of our schoolboy days, applies to the estimates of the balance of the theatrical season as a business proposition. The picture of the minds of our managers as to how the present season will end would give about as good an idea of the theatrical situation in America as a European war map. The managers are so divided in their opinions that they have the attractions, they can now do some business as they think that Boston theaters are "looming up," and several of the managers are quite optimistic and are planning big business for the remainder of the season.

J. B. CLAPP.

Philadelphia

Philadelphia was exceptionally fortunate during the past year owing to the fact that practically all of the theaters had a fair year and it was not necessary to close a single placehouse. Theaters in New York, however, in this respect, Philadelphia stands alone among the large cities and if the first few weeks of 1919 can be taken as a criterion, the amusement industry is slow and dull. Theaters in other cities while to some extent statements may seem to be too optimistic, nevertheless they are true and can be attributed to several important factors. Among the first-class theaters, it is due to the fact that they are backed by constant companies which have received the support that they deserve. This statement is borne out by Samuel Y. Mason, the well-known theatrical magnate of New York, who has a large theater and a picture house in the East outside of New York. In the vaudeville theaters, Harry T. Jordan, general manager of the Keith interests here, asserts that the vaudeville business is doing very well and satisfactory conditions during the year 1919. In the moving picture theaters Stanley V. Mantbaum, the directing head of the Stanley Company, which operates eleven theaters in Philadelphia and other cities, expects a big improvement.

In an interview given exclusively to the DRAMATIC MIRROR, Mr. Samuel F. Nixon, says: "Considering general business conditions I am well satisfied with the present season so far. Of course, Philadelphia is fortunate in the fact that it is the center of the country. The following have been money-makers at the Forrest Theater: 'The Million', 'Montgomery and Stone', 'Fanny's Darling', 'Hart', 'The Queen of the Moors', 'At the Broad Street we have played stars who have been selected for the season, but slightly from season to season. I refer to Margaret Anglin, Mrs. Pike, John Drew, Paulette Goddard, Gillette, Bates, Doro and Hillie Burke. At the Garrick Poles and Fernwright have had a splendid engagement of two weeks. The Yellow Ticket, so far as any play in Philadelphia this season. This was preceded by 'Adelle' and 'The Yellow Ticket', both New York successes, and 'The Debutants'. I believe the attractions to come are equally as strong as the first few. I am, with the optimism which prevails in the business world there is no reason why it should not be reflected in the attendance at theaters. The only direct effect which I can see of the hard times is the elimination of the weak attractions and the new opinion that is really good thing for the show business."

Mr. Stanley V. Mastbaum, the moving picture magnate gives this encouraging news: "The improvement in the vaudeville and motion picture business. This past year has been a critical one on account of the severe depression in the amusement line, due to any number of things. The amusement business is being raised to a higher standard all the time, and those that lend their efforts in this direction will obtain the best results. The first two weeks of 1915 show a wonderful improvement over last year."

Washington, D. C.

Theatrical conditions in Washington up to the first of the year have been bad and a great disappointment from a managerial point of view, especially in the higher priced houses. Though brightened up somewhat by the war, conditions are not so bright as they were.

The attendance has been discouraging, not by any means up to the usual high standard. The bookings have been of the best in general average and the quality of the production and the character have suffered from inattention. No apparent cause can be ascribed except the war and its continuing unrest which has affected the theatre as well as the city.

The probable reason for the discouraging attendance is the democratic administration with its extreme economical views.

All theatrical managers in the United States and in Canada, and all members of the profession will be interested in the MIRROR'S forecast of the business in 1915. Taken as a whole, the outlook is encouraging. The opinions in the reports following were obtained in the principal theatrical centers by MIRROR correspondents who by their long residence in their respective cities, and their intimate relations with the managers and the theatrical situations are qualified to speak. Our correspondents were asked to get the facts regardless of favor or personal views. Every branch of the business is covered in this forecast, and many of the suggestions will be of value. The MIRROR has spared no expense or pains in obtaining these opinions. In view of recent depressions in all lines of business, and of the effect in this country of the European War, the forecast presented will be of interest to the public regardless of classification.

on retrenchment, the New Tariff, the War Tax, etc., and then besides a general change has taken place in the social life and gaiety of the city which at present does not house the usually large number of wealthy visitors that in past seasons made the Capital City their winter residence.

There are no hard times here at Uncle Sam's various work shops, the different departments of the executive branch. The financial affairs of the country at large with their annual appropriations and clerks upwards of 85,000 are in full receipt of a big monthly payroll. Money, as stated, is plentiful, yet, however, there is Government employ during this administration are on edge, not knowing what changes are going to take place, and there again, the theater suffers for those that would like amusement, but who are curtailing expenses.

JOHN T. WARD.

Buffalo, N. Y.

A forecast at any time is a most difficult problem, and particularly as applied to the theoretical conditions that surround this economic, however, looks promising. If the theaters have not done as well as in former seasons, it is, perhaps on account of the lack of confidence conducted by existent conditions throughout the country, but at present it seems as if there was a return to the normal. When the stars do come, and money ceases up and the unemployed get back to work, the people will begin to take a brighter aspect of things and come swarming up to the theaters. They will come big business.

With the future play are beginning to show a strong tendency again for the real product; what in meant is, if one asks for assurance that the future play will be a good article, but the very thing it is not. The day drama was the theater will come into their own again.

Managers do not care to forecast the future toward the advance sale from week to week. Of course, they are always making their own forecast, but nevertheless good times are presently coming. In the future the theaters are bound to receive their own share of patronage, the same may be said of the movies, and all depends on what strikes the public's fancy.

JAMES W. BARKER.

Clinical

The season of 1914-1915 has so far proven one thing beyond all doubt, and using that as a basis it is safe to forecast the theatrical business here for the following year, in saying that good shows come to town business will be good accordingly. The first half of this season has been a pretty fair array of attractions and business was accordingly bad, but when a good first-class organization came in playing something worth while, business was fine, hard times and stress of financial conditions on account of the war to the contrary notwithstanding. Under normal conditions public attractions are bound to stand for poor attractions for the sake of general entertainment. But it has been proved, too, that another argument has entered into the question of keeping people away from the theater, and that is wilful and gross misrepresentation. Magazines and newspaper articles are keeping people pretty well informed these days as to what is what in the way of productions and casts, so the public knows pretty well in advance what is coming, when they get a "review" of a show, such as "Orieles at New York City," where they know is not the case, or as "New York's Latest and Greatest Success"—when they know the show has never seen Broadway, the result is that they refuse to be taken in and are away into some other thing, thus along that they have managed to advertise and vice-versa. The attractions since Christmas week have been good and reliable ones, and reliably advertised. "A Pair of Sixes," Mrs. Pat Cameron, "Ten Minutes with a Girl," Mrs. E. J. Brennan, "Broadway with a Bad Company," all that have played successful engagements here and made money. Five attractions in the first three weeks of the last half of the season, again four during the whole first half of the season, viz., Billie Burke, "Four Minutes with a Girl," "The Girl from Iphigeneia" to Baldwin, with Cyril Scott, and with the best attractions still to come, the prospect here is good, under the conditions named. In short, Cincinnati, and other good Ohio towns will support the theater, even in these so-called hard times, and this will be a big attraction for those who know are worth supporting, irrespective of what advance notice have to say in the matter, and neither need any anxiety be felt as to the popularity of the movies.

Louisville

I have examined the theatrical situation here, and have been a careful observer during the period of depression through which the country is passing. My honest opinion is that Louisville has been more fortunate than many other cities in its approximate size and surrounding relations to a metropolitan area. There is no doubt, due in part to the fact that competitive conditions have been minimized and greatly improved from what they were in recent seasons, from the fact that there is now only one house playing the higher priced attractions. Macaulay's, the only house to have been able to attract a variety, one high-class vaudeville house, Keith's, and one burlesque house, the Buckingham. Taking all conditions into account, Macaulay's has

had an average good season so far, which is
lines the case with Keith's business at the
Buckingham. It has been only fairly good. The
patron is closing its regular season this month,
and will thereafter be operated as a moving
picture place. The indications are that con-
ditions at Macanally's and Keith's will improve,
and such probably is the case with the Buck-
ingham. All of the moving picture houses are
improving, and it is not likely that the situation
that condition will continue. I submit the fol-
lowing as a conservative estimate of the situa-
tion.

CHARLES D. OLSEN.

St. Louis, Mo.

The general condition of the local theatrical field, creating a doubtful outlook for the coming season. The downtown houses, playing the big road productions have fared poorly. If the Shuberts and Klaw and Wringer continuation materials, it would carry the conviction that the Shuberts will have to continue to minimize expenses, thus increasing the profits. For three years theaters have not supported a stock company until the present season. At present there are two first-class companies, playing to excellent houses and second-class companies will continue to do so. The vaudeville houses have prospered and indications seem to predict that they will have an excellent year. The burlesque houses show signs of holding their own. In the small towns in this locality, grocers, druggists, and other business men are buying and cheap stock companies. Local authorities are of the opinion that a decided change for the better will not occur until the elimination of a vast number of the ten and twenty-cent houses. The outlook for the coming season is open. From the facts herein set forth, it can be concluded that the prospect for the big productions is very doubtful.

VIVIAN B. WATKINS.

New Orleans

This community, which is essentially an amusement loving one, is feeling the pinch of hard times and high prices, which, naturally, have their effect on the theatrical business. The season of 1914-15 to date has not been brilliant from a financial standpoint, the vaudeville business being somewhat better than the theatrical. This depression is unquestionably brought about by the inactivity in all times pending an adjustment of business conditions. The moving picture field, by reason of its popular admission prices, is an element to be considered in the picture. It is not, however, the cause, then, as to itself, it is merely holding its own, many of the smaller moving picture houses having closed. What the season of 1915 will bring is problematical, if the European War and its conditions continue, the present situation is injurious now. It naturally follows that conditions will become worse. Consequently, the concerns of opinion of those in touch with theatrical affairs is to the effect that an intelligent expression as to the season of 1916 cannot be given with accuracy. That improvement is needed, is a fact.

J. M. QUINN, JR.

Macon, Georgia

The outlook for 1918 indie theatrical companies playing on circuit stands about as looking for the future. The low price of the season, the low price of cotton, and the low is attributed to the few attractions that come this way. It is a serious undertaking for musical comedies will be the large cast, and extensive scenery, props and costumes to make the prices of the prices of admission range from \$2 and up. Acceptable attractions of the David Warfield and Maude Adams standard that have appeared here at \$2 filled the house, but other attractions of less standard of the house have not been able to get the receipts as well as the competition, as stars of note do. The majority of attractions in Macon this season have appeared here before, and the casts are small, and few musical comedies of the standard have been seen on the boards at the Grand. Theaters in the South that regular theaters playing road attractions have used moving pictures in between dates of the road companies. This seems to be the policy, but whether profitable or not cannot tell. The moving picture houses play large and standing room houses nightly. The Paramount pictures present the very best artists that appear upon the boards, and this is transplanted upon the screen for those who desire to see the time in a more comfortable way, as felt by the masses. With the "High Cost of Living" and the faithful presentation of life "as thrown upon the screen" the moving picture theater has the advantage in times of depression over the theater that holds the road companies, while the theater for joyousness is limited by hard times. ANDREW OLIVER, ORK.

References

Up to the present time the theatrical season of 1914-1915 in Pittsburgh has not been a very favorable one. Theatergoers have had opportunities of attending a number of very good plays and musical offerings, but in many instances the audiences were anything but large, which is to be regretted. A number of two-dollar productions, even here last season, have been playing this season at popular prices. As a rule, there have been fewer shows, although in a few cases runs have been the standard.

The exact date for the opening of the new Davis Stock company has not been definitely

announced, as it will probably be around the latter part of January. The outlook for the coming season of stock at this new season certainly looks favorable. Pittsburgh has been officially declared the "new" stock market center, and the opening of the Davis exchange should place the big stock patronage of this city—for it is a big one. As in other parts of the country, Pittsburgh has also suffered from the depression, and since the closing of the new year conditions seem to be slowly improving. During the last couple of weeks there has also been somewhat of an improvement in service, and it is hoped that the new season will outlook for the balance of the season promises, at least, something better in store than that of from September to December, 1916.

Under the same conditions, the new season of coal and will continue good, and the coal miners and the bill in general do not fall below the high standard which has been in effect here this season. Numerous business houses (three of them) are in a way to have a new season amount of business, but an unfavorable season has already taken place.

D. J. JACKSON.

Indianapolis and Vicinity

The theatrical outlook here for 1911 is hard to forecast, although things are looking brighter than earlier in the season when first-class bookings were fewer than at present. As one manager said: "I am very optimistic about the situation, but who knows a thing about it? When they give us good attractions we do the business, and the house is full." (The answer to one of the largest boxes of the season for popular musical comedy with well-known favorites). It is a well known fact that many of the road companies, especially this season, are made up of inferior casts, asking first-class prices. This in itself creates dissatisfaction with the theatregoers, who are thus dissatisfied during the present season more than ever, are spending their money only when getting full value received.

A well-known manager said: "Although business has picked up in the east few weeks in our Columbus, Toledo and Dayton houses, ours has not been the case here for some reason, but things are looking brighter. In my thirty years experience, I have not known a season as good as this one. The only danger is the danger of over-producing to plays to fill superluxe theaters, poor plays as a result of high production and high prices. An adjustment of these conditions will bring better results."

At the regular price season the manager suggested that seasonal ticket prices be raised and from personal observation, business is almost if not quite as good as in former seasons.

PAUL KIRKWOOD.

Detroit, Mich.

The general depression of the theatrical business, combined of in many sections and the country, has forced Detroit's Detroit Opera House and the Garrick Theater, the two first-class playhouses of the city, have opened the season of 1914-1915 with excellent attendance records. As a matter of fact, the Garrick broke its record during the engagement of "The Pussing Shave" of 1913, the last year business was at a normal level. The Detroit Opera House reports an unusually heavy advance sale of seats for Bluebird Polka, which promises to dent attendance records.

Students of things theatrical in Detroit recognize the fact that the Shubert-Klaw and Brainerd combination has as one primary object, the making of money. It is not surprising, then, that the managers are wondering how it would be possible for Detroit to get along with only one first-class house. This city has grown so rapidly in the past four years and the hunting population has increased to such a degree that the theatrical business here would have been at a premium; even during the recent slump throughout the country traveling theatrical managers have looked with longing eyes Detroit for a share of the bright spots of the Western horizon. Although for the past two years the Shubert house has been the most popular with local theatergoers, both houses have made satisfactory showings. The Tunnies have for three or four years been the best house reports business up the average in every respect. There appears to be a slight falling off in attendance in the downtown moving picture theaters, due more particularly perhaps to the very frequent opening of local houses.

—JESSE A. FRIE

Omaha

Judging from The Mirror correspondent's reports from other cities, Omaha's theaters are faring much better, financially, than those at other points. With two houses closed, the remainder are doing quite well. The houses are always well filled when the attraction is of the right kind, the greatest difficulty being to secure good plays. Business at the Gaiety is about the same as last year, which means that it is satisfactory. The Orpheum retains its remarkable hold on the middle classes. Business at the Stock Theater is hardly as satisfactory as was the case a few years ago. With our unmoderated crowd of tourists, the city is full of theatrical patronage. With the motion film houses, the large and more central ones, with which Omaha is well supplied seem to be drawing patronage heavily from those in the outlying districts. J. R. HINWALY.

Iowa

The outlook for theatrical business in Iowa is good, and the whole but it seems to admit it will be poor in spots. In many cities and towns that have proven good producers in the past have taken a slump this season and are off the map, so to speak. Theatricals, the (theatricals) have been the best of the season and are the best in the Middle West this season for theatrical attractions in Iowa, resulting in an over-production of shows in many localities, although in some of the larger cities the house managers are suffering a dearth of attractions. Theatrical shows are to far the best and any of the big business where the better class of dramatic shows starve. Iowa was never in better shape than she is to-day and with the approach of Spring a percentage of the theatres that have been closed for several years will be open to market and create a freer circulation of money. The financial conditions in the State are much improved and the usual amount of money spent for amusements should be put into the theatres. Theatrical circles ought to be as good as all the broth."

P. A. FORAN.

Dentist

The theatrical outlook for 1918 in Denver is hopeful. With the slow but continual bettering of business conditions will come improvement in the theatrical business. The Duhaman and the Broadway will both be given over to stock. The better things of the road will play the Tabor.

and the season will be filled with attractions at seventy-five cents. Stock will continue to be regular, but there is danger of its being overdone, particularly in the coming summer, with the Omaha players and the Lane-Miller company downtown and Kitch's and Lakeland in the outskirts of the city. The strong place stock has here is due partly to the popularity of Denver among the profession on account of its climate, partly to the comparative scarcity of high class road plays, and partly to the excellent productions made in stock. The Orpheum with reduced prices will continue to give excellent programmes and many stars. Manager Fabian reports steadily growing audiences, and believes that adverse local conditions will rapidly adjust themselves to the betterment of established houses. The future of the "three-a-day" here is apparently not very bright. Moving picture houses are hopeful. The Drama League proposes increased work for the year. Amateurs will do about the same as heretofore.

FANNIS D. ANDERSON.

Utah

That there will be a great deal of money spent for theatricals in Salt Lake City and other cities of Utah, during the year, I am fully convinced. I think the total will be as great as in any year of our history. Everything points to a banner year in mining, manufacturing, grain raising, fruit crops and sugar making. The mining business will depend on whether we will be able to land our copper so that it will reach the waiting markets. Our many sugar factories, now producing millions of pounds, are to be augmented by a new one costing half a million dollars. Prospects for grain and other crops are all. The production of canned milk, from cattle pastured in thousands of feet above sea level, is big industry already, and is being largely increased to help feed the war-torn nations. All these and many more, give us good reason to believe that there will be money in circulation, and that means good for the theaters. All attractions since New Year's have done well.

San Francisco

The prospect for theatrical business for the year to come has a very rosy hue and I am almost convinced that anything theatrical will be accepted and profit in San Francisco and the best reason is that our Panama Pacific Exposition will set loose the money bags and the happy spirit not only of the Californians, but also of all the inhabitants of the coastwise states of which I am positive, and I am satisfied that the East also will send to us great numbers of visitors. All of the managers feel encouraged over the outlook for the year to come and they have reasonable reason so to feel. Vaudeville and picture houses have succeeded, are continuing to do so and will continue surely for the next year to do a larger business than heretofore. For the drama and the musical I prophesy for the year to come, a profitable accounting.

A. T. BARNETT.

Seattle, Wash.

It is very difficult to make an accurate forecast for 1915 as to what conditions will prevail here in the theatrical field, as an investor will depend upon the state of trade and the industrial situation. In the early part of last year we were looking forward to a revival of business to take place in the Fall; but the European war broke out, and our expectations were shattered. However, business generally is beginning to resume a normal state, and signs of improvement are evident in various lines. At some of the late attractions given in our principal theaters a very satisfactory increase in attendance was noticeable. As regards vaudeville houses, good business is reported not only here but in the different circuits, and the outlook is promising. The motion picture business is somewhat overdone, but theaters in good locations are doing well with good prospects ahead. As regards the dramatic field, the current year will be more indeed if it does not surpass the year that is gone.

BENJAMIN F. MASHBERT.

Richmond, Virginia

The outlook for 1915 in the theatrical business in Richmond is very bright indeed. Although below normal, the theatrical business has been very much better than expected, considering the size of our city, cry of hard times, and the great number of theaters, picture shows and amusement attractions. The Academy of Music has had a successful season, playing the best attractions on the road, and during 1914 the La Cite Vaudeville company will have an all-star stock company for nights, with matinees Wednesday and Friday of every week. The stock company will have the Academy of Music every night except on dates given to road companies at intervals during the season.

WAT. AND MCCORMACK.

The Pacific Northwest

The last four hours of every twenty-four Portland, Ore., lives within a zone of which a short five-block strip of Broadway is the brilliant center. The impression is one of theaters and hotels and electric light. The leading theaters are located within this zone, all new buildings, the latest word in architecture and equipment, complete in the point of extravagance. Two of the excellent, the Orpheum and the National, were built last year, the most trying year in recent theatrical history. Their optimism typifies the Broadway spirit—Broadway right now expects the best year in its history.

This optimism is more than merely hopeful. It rests upon a solid base of special local conditions. The return of prosperity, which is already felt in the Pacific Northwest, will undoubtedly be accelerated by the tide of travel from the great and prosperous Middle West and from the East during the time of the Panama Pacific exposition at San Francisco and San Diego, a tide that will swell all the higher because of the wall that now blocks the routes to Europe. The exposition at Portland in 1905 taught the managers that they may count safely upon this tourist travel for substantial returns, and they are doing it.

Also, the managers this year will have and deliver the goods. No year in the past has offered quite so excellent a line of attractions. The traveling companies will continue to show off the brilliant, critically redoubtable, Manager William T. Paine says there will not be a dark week during the year. Manager George L. Baker of the Baker Players, an institution of which every Portlander speaks with pride, says his company will have no summer vacation. Manager Thomas M. Conlon of the handsome new Orpheum also promises a year of continuous attractions of the high Orpheum grade. Marcus Lewis's luxurious Empress, now returned to struts vaudeville, anticipates, under the continued direction of Manager Harry W. Paine, a long period of uninterrupted success. Manager John A. Johnson, the centurion of Pan-tana, backs his promises with a record remark-

ably successful even in dull times. Manager Dan Flood feels equally certain that his programmes will entice and please the public and build up the name of the Lyric. And the picture houses join the optimistic chorus they independently of the aboveground tourists, for some thrive best in a city of homes, and Portland on the Pacific enjoys with Philadelphia on the Atlantic the reputation of being a city of homes.

JOHN P. LOGAN.

Ottawa, Canada

The outlook for 1915 in Ottawa theatrical business is not very bright, for owing to the absence of traveling companies the Russell Theater is devoted to stock company and moving pictures. At the Dominion, which is devoted to high-class vaudeville, business has fallen off about twenty-five per cent, since the beginning of the season, and will likely remain at this figure until the summer. At the Franciscan, which is devoted to vaudeville and pictures at popular prices, business is about the same as last season. At the Family, devoted to high-class pictures, business has been capacity this year and promises to remain the same for 1915. The Imperial and Flower, two new picture houses, opened last summer, are very well patronized, and new picture houses will be built in the spring, which shows that there has been no falling off in this line of amusement.

J. H. DUBA.

Toronto

Manager James Cowan of the Grand Opera House is very confident of continued good patronage for the balance of the season, being a popular-price house with a weekly bill of good plays and stars. Mr. Solomon of the Royal

are doing well. On the whole managers in Montreal are content.

W. A. TARMATH.

London, Ontario

The present theatrical season had rather an unfavorable beginning owing to the outbreak of the war and the early bookings suffered in consequence, but reassuring reports restored confidence by degrees and conditions are now normal. London has always had the name of being a splendid one and two-night stand for high-class attractions, especially musical comedy and opera, and, so far, this season has been below the average in that particular, the Grand being the only theater in this city of nearly 60,000 population, and already there have been no less than eight weeks of popular price revues and four weeks of moving pictures in it this season, so the prospects for the better class of attractions should be particularly good.

The five moving picture theaters are also doing well. Manager Logan, of the Majestic, claiming that in spite of advance in price of admission, business keeps up satisfactorily. Manager Meyers, of the Unique, is optimistic. Manager W. L. Stewart is doing well at the Princess with his stock company in popular plays in addition to the pictures. The Empire was considerably enlarged and improved last summer in expectation of increased business, and the Star seems to be doing as well as ever.

The season should end up much better than it started and the better class of attractions should have little to fear in looking London.

C. E. A. WATSON.

Western Canada

The outlook for theatrical business in Western Canada for the coming season is at least as



MISS MAIDEL TURNER.

Hoffet, Chicago.

Whose breezy performance of Memphis Belle in Willard Mack's melodrama, "Kick In," stamps her as a comedienne of unquestioned ability. Before going on the

stage Miss Turner was prominent socially in Texas and other parts of the South. Last season she was leading woman with Julian Hittage in "The Crinoline Girl."

Alexandra expresses herself satisfied with weekly receipts and having a good list of bookings. Local residents of well-billed houses, Mr. Sheppard of the Princess is not so sanguine of good times. Mrs. Loe's, and the Hippodrome, being shorter-price places of amusement, have at all times big business, no matter what kind of performers are on. Conditions in Toronto from a financial standpoint are fairly good, being a great deal better than they were in the Fall, and good attractions will always draw good audiences.

GEO. M. DANTZEN.

Montreal

Theatrical conditions in Montreal are very fair and managers are complaining. In the earlier part of the season in the first days of the war, when two houses were running high-priced attractions there was no doubt a falling off in business even with well-known attractions, but since the Halsey's has put in stock, which it did the week before Christmas, the Del-Lawrence stock company has done a steadily increasing patronage till now the average house is a big one and matinees are many times capacity.

At the Princess, since these early days, the only attractions, bar one or two, that have had reason to complain are those which were new and comparatively unknown, and with no big names in their casts; otherwise the receipts have been up to usual standard. At the Orpheum, the vaudeville theater, there is little if any difference, the same steady patronage which keeps the house practically always full at night, and fair matinees continued. At the Gaiety, the burlesque house, the night houses, which are made up mostly of men, are perhaps smaller, at least sometimes; the matinees are still big. Business at the French theaters has varied somewhat according to attractions, but shows a fair average. The moving picture and vaudeville houses, such as the Franciscan, the Imperial, etc.,

and with an even break much better than it has been for some time. There are many reasons for this. The prosperity of this country depends to a very great extent on the success of trading operations and the coming season, because of the unprecedented amount of snow which has fallen and remained on the ground, promises to be the most successful we have had. Owing to these conditions the war should help instead of hurting business in Western Canada, as an account of the unusual demand for wheat in Europe and the large prices obtainable double the amount of land in being cultivated. This should undoubtedly benefit the theaters.

What should prove a big factor in improving business conditions is that after several failures, oil has been found in commercial quantities in quite widely separated portions of Alberta, pointing to a large field. Added to this, after the cessation of hostilities which are reasonably expected before next season, Canada will be the first country to secure a tremendous volume of new business which has heretofore gone to other countries.

As an indication of what the season's business should be, I may point to the fact that despite the early stages of the war excitement and the partial failure of last year's crop, the few road companies we have had this season have almost without exception, done excellent business. One thing that I have mentioned before, and that must be remembered, is that it is of no use to send companies with weak casts or poor productions through this country. One such company will disgust our people and prove a detriment to better attractions following. Most of the companies of Western Canada have been most in spring the best and will not patronize mediocre performances.

Joseph B. Gerry is with "The Dummy," playing an extended engagement in Chicago.

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The Pains of Sciatica

Dr. E. C. Underwood says that there is no expression of neuritis which is more distressing than that known as Sciatica. The cause of this condition is usually exposure to cold and dampness. One of the most common causes is rheumatism; indeed it is so often the cause that some writers include sciatica among the varieties of rheumatism.

The treatment includes remedies to counteract the cause of the disease, as well as measures looking to the relief of pain. Whatever treatment may be employed, certain things must be borne in mind—the patient must be kept as free from pain as possible and be kept as quiet as possible. One or two Anti-Kamnia Tablets should be given every two or three hours, and the patient must be warned against going out in inclement weather.

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NEWS OF STOCK PLAYS AND PLAYERS

The Ticker

Stock managers and players in stock companies who are interested in the outlook for business in their line will be interested in the reports sent in by Minson correspondents printed in this issue under the heading, "Sign Posts of Business in 1915." These reports have been gathered by the veteran correspondents of The Minson in the principal theatrical centers of this country and in Canada. What was asked for was a candid view of conditions and the prospects for business in 1915. The reports cover every phase of the theatrical business. So far as stock is concerned, the consensus is that the outlook is most favorable. This should encourage any who may be marking time between two opinions.

STOCKS IN THE BRONX

The Keith Players presented "Maggie Pepper" at the Bronx Theater, week of Jan. 18-23, with popular Julia Herne in the title-role, which she played to perfection. Howden Hall was at his best, as Joe Holbrook, Walter Marshall, and Albert Gebhardt were seen to good advantage. Sara Knight, Grace Shanley, Frances Wetherill, Gertrude Chappell, and Marguerite Tobson, the latter seen here before, were splendid additions to this week's cast. Russell Parker, Lucila Morey, and Bertha Wilson gave adequate support. Fred C. House, Margaret Fielding, Herman Turner, and F. E. Mott completed the cast. Next week, "The Argyle Case."

With Wanda Howard in the title-role, "The Vampire" was presented last week by the Wadsworth Players. Miss Howard played excellently, sustaining the weight of the action without over pressing with forced effects. Jerome Renner, a great favorite here, dignified Robert Sterling with a full appreciation of the part's requirements. Richard Ogden, Edith Spencer, Bert Wilcox, and Henrietta Goodwyn played in fine spirit, and John Lorenz and Carroll Daly also pleased. Week of Jan. 25, "A Gentleman of Leisure."

IDA C. MALCOMSON.

NEW PEOPLE IN CALBURN STOCK

BRIDGEPORT, CONN. (Special).—The Family Cupboard was produced Jan. 18 at the Lyric by the Calburn Stock company for the first time in Bridgeport in their usual finished way. There were several new members introduced in the cast who were welcomed heartily by the large sized audience. Lowell Sherman, as Charles Nelson, the father, played the part in his usual manner. The wife being played by Miss Emma De Wale, who is fast becoming a Bridgeport favorite. Miss Susanne Jackson, as Kitty Claire, the chorus girl, performs her part in her usual clever way. Edward Darney played the part of Kenneth Nelson, the son, very creditably. Bernard Thornton plays the comedy part of Dick Le Roy to perfection. His song, "It Was Not What He Said, But the Way He Said It," was received with rounds of applause and laughter. Thomas Swen and Grace Moha played the young married couple, who, with Frank Melrose, the elevator attendant, gave the audience plenty of hearty laughs. The production was staged elaborately under the personal direction of Thomas Swen. Miss Violet Barney, Miss Elsie Lauren, a new member of the company; Miss Beverly West, Mr. John Dwyer, and Mr. Fred Roland, all portrayed their parts in an able manner. Week of Jan. 25, "The World and His Wife."

ALLEN P. WHIT.

BIJOU, FALL RIVER, MASS.

FALL RIVER, MASS. (Special).—The Bijou Stock company presented week of Jan. 18-23 "The Man on the Box," with Hooper Atchley as Warburton and Marcelle Hamilton as Betty Annesley, both of whom gave an excellent performance of the characters. Ted Blackett, A. A. Hulse, Carroll Ashburn, and John Daley were seen in good parts. Edythe Ketchum gave her usual good performance and has become a great favorite with the patrons. Maud Grafton, W. Gladie Miller, Marguerite Johnson, and Frank J. Hetterick gave excellent support. The production was well staged under the direction of Earl D. Dwire, who has been a great factor in the success of the company. Large attendance. "The Girl of the Golden West," Jan. 25-30.

W. F. GUN.

LEAD OF WORCESTER POLI COMPANY

Mr. Frank Wilcox, who has been leading the Poli Players at Worcester, Mass., for nearly two years, excels in light comedy roles, but he is equally at home in roles calling for strong dramatic and character acting. His greatest success has been attained in the role of Michael Regan in "The Boss." Some of his other successes are: Gabor Arany in "The Concert," Jack Doogan in "Stop Thief," Robert Stafford in "Bought and Paid For," Brewster in "Brewster's Millions," and Clavering in "The Conspiracy."

PERCY HASWELL CO., NEW ORLEANS

NEW ORLEANS (Special).—The Percy Haswell Stock company at the Crescent continues its successful engagement. "Camille" was the offering Jan. 17-23, and the entire company gave a good account of itself. "The Two Orphans," Jan. 24-30.

The burlesque stock company at the Dauphine put on a satisfactory bill Jan. 17-23. The olio and chorus were the principal features.

ARLINGTON COMPANY, LA JUNTA, COL.

LA JUNTA, COL. (Special).—The Arlington Stock at the Aurora presented week of Jan. 11 "Bells of Richmond," "Broadway Jones," "The Little Tenderfoot," "The Young Mrs. Winthrop," "The Girl in the Taxi," "The Fatal Wedding," and "Bosom Friend of Bowser." Saturday matinee to capacity every performance. Week of Jan. 18, except Wednesday, "Baby Mine." Company plays Las Animas Wednesday only.

PAUL HENKEL.

CHANGES IN THE BAKER STOCK

SPOKANE, WASH. (Special).—Capacity houses at the Auditorium welcomed Henry Hall back to Spokane, week of Jan. 11, as a stock company favorite, and his initial appearance with the Baker Players in Rex Beach's drama of the Alaskan Bohemian, "The Silver Horde," is a distinct personal triumph, with all respect to the fine delineations of the other members of the company. Centering around Mr. Hall the Baker Players presented a reorganized appearance which tends to strengthen materially an already strong organization. Miss Bonnie, as the picturesque "Cherry" Malotta, scores no less decisively than Mr. Hall. She is called upon to portray a new type, but handles the rather difficult character with reserve. In "Quincy Adams Sawyer," next week will be Miss Bonnie's farewell appearance in Spokane, as she will go to Portland, Ore., to resume her former position with the Baker Players of that city. She will be succeeded by Miss Ada Doe, who was leading woman with the Milligan Stock company for a time at the close of the 1913 season. Recently Miss Doe has been playing at the Alcazar in San Francisco. William Dilla, who was stage director with the original Baker Players at the Baker Theater in Portland, Ore., and for a time was director of the first Baker Stock company in Spokane at the Spokane Theater in 1911-12, arrived from Seattle, Wednesday, to become director of the Baker Players at the Auditorium. He took charge of the rehearsals of "Quincy Adams Sawyer," which will be the offering for six performances week of Jan. 17.

The Della Pringle Stock company, which has been playing two weeks at popular prices at the American, terminated its engagement, Jan. 16, and will begin a stock engagement at Walla Walla, Sunday, Jan. 24. Manager James McConahay, of the American, will resume moving pictures at the American, Sunday. The Pringle Players presented "Mam'selle" and "Out of the Fold" to fair business this week.

W. S. McCRAE.

THE STOCK PLAYER

(For The Minson Annual.)

Only an act at a time.
That's all we need know for to-morrow.
Only an act at a time.
And that we can learn; we know
The parts that we "cannot learn"
Are only "troubles we borrow."
And the failure we never make
Is the one that frets us so.

Only an act at a time.
Sure, it may be God's angels bend o'er us
To quicken tired minds, and help us
A little bit of the way.
The play that is hardest of all
Is the one that is just before us,
And the part we cannot learn,
Will be known by opening day.

Only an act at a time.
In the Drama called "Life" we are playing
Only an Act at a time.
And our lines must be "perfect," we know
When the Final Curtain descends, the Nod
of the Prompter obeying.
The play is not used again,
So we cannot come back—and ATONE.

MAUDE LEONE.

STOCKS IN NEWARK

NEWARK, N. J. (Special).—Mabel Brownell and Clifford Stark proved they had as many friends as when they played in the Orphan, week of Jan. 15. Their engagement at Keeney's broke all records, people were turned away at every performance. The engagement was extended.

The Forsberg Players scored in "The Escape," Jan. 18-23. Ethel Clifton, the new leading woman, was exceptionally clever as May Joyce. Charles Dingle did splendid as Dr. von Elden, excellent character work was done by Edward Van Sloan as Larry, Grant Ervin as Mager, Mr. Rlyth as Jerry, Mabelle Estelle as Jennie, Helen Courtney as Mrs. Joyce, Camilla Priestly as maid. The best bit of acting was by Louis Adrian Mansfield English as Mills. "Way to Kenmare" followed Jan. 25.

OSCAR S. APPELGATE.

YALE AT BROCKTON, MASS.

BROCKTON, MASS. (Special).—The Yale Stock company in "Toss of the Storm Country," Jan. 14-16, at Hathaway's, played to capacity at every performance. J. Bernard Hurl and Eva Scott in the leading roles did good work and the company gave good support. "The Divorce Question," Jan. 18-20, drew large and appreciative audiences. J. Bernard Hurl, as Dimple Doe, did a fine bit of character acting, and Antoinette Crawford, a new member of the company as Mamie, did excellent work. Harry V. Vicker, Louis Herron, Malcolm Clifford, Billy Hall, Eva Scott, and Mae Hurst have good roles and deserve mention.

W. S. PRATT.

HOLDEN PLAYERS, ROCHESTER

ROCHESTER, N. Y. (Special).—"The White Sister" at the Baker, week of Jan. 12, proved one of the most attractive offerings the Holden Players have yet made. In the character of Sister Giovanni, Evelyn Watson is seen at her best, and Mr. Ewald made a capital Captain Severi.

HOGAN.



JULIE HERNE.

WM. F. Y.

Julie Herne is the eldest of the four children of the late James A. Herne. At present she is the leading woman of the Keith Players at the Bronx Theater, New York. In addition to her own accomplishments, beauty, tact, industry, and judgment, she inherits the histrionic trait of her father, whose place in the profession was so fittingly recognized by managers and so greatly appreciated by intelligent playgoers, as she is also indebted to her mother, Catherine C. Herne, who was an actress of acknowledged ability and method. Miss Julie Herne's sister, Chrystal, is also a proof of the adage, "Blood will tell." Miss Julie is a playwright as well, and what she has done in this line has met with approval. In addition to all, she is a student, is domestic by nature and training, and in every walk she is charmingly un-

affected. She began with her talented father in "Shore Acres" and was with him in "Sag Harbor." Later, she played in the Klaw and Brierley production of "Home Folks" and "The Prince of India." She starred in vaudeville in her own playlet for three seasons.

She was leading woman in "Bought and Paid For," and was with John Mason in 1912-13. In 1913-14 she was leading woman at the Washington Theater, Detroit. The plays she has written are "Richie's Wife" and "Managing Sylvia," and she appeared in both. She is fond of good books, good arts, and good people, and her conception of each is always correct. One of her ambitions is to write a play for her sister, Chrystal. In the profession no one is more highly esteemed from every angle than Julie Herne.

HUNTINGTON'S TWO-YEAR MARK

ST. PAUL, MINN. (Special).—That the Huntington Players are clever farceurs was again apparent at the Shubert, Jan. 17-23, when this excellent organization appeared in "Little Miss Brown." Genevieve Cliffe, in the name part, scored the biggest hit of any role she has played since joining the company. Earl Lee, as the hotel clerk, was very funny. Alice Lord played the maid, and Dean Cole, the "bell hop." Capacity audiences were the rule at the opening performances. "The Spendthrift," which was the second week's bill when the Huntingtons began their St. Paul season at the Metropolitan in the Spring of 1913, will be revived Jan. 24-30. In a few months the company will reach its two-year mark.

JOSEPH J. FRYER.

BAKER PLAYERS, PORTLAND, ORE.

PORTLAND, ORE. (Special).—Robert Gleckler did excellent work in the lead of "Officer 666," presented the middle week of January by the Baker Players. The play was admirably staged and took well. An extra matinee of "The Blindness of Virtue," the offering of the previous week, packed the house to the walls.

LOGAN.

STOCK MANAGER QUILTS OMAHA

OMAHA, NEB. (Special).—Manager Burgess, of the Boyd Stock company, announces that this month will see the last of his genial countenance in this city for some time to come. He severs his connection with the stock company to take charge of a theater in San Francisco. His many friends here will miss him greatly, but feel that he will be in his element during the crowds attending the Panama Exhibition. The stock company at the Boyd made a lasting and favorable impression in "Strongheart," week ending Jan. 16. "Counsel for the Defense" followed.

RISGOWALT.

NEW STOCK IN JERSEY CITY

A high-class stock organization opened Jan. 25 at the Orpheum, Jersey City, N. J., in "A Woman's Way," followed by "The Escape," "Officer 666," etc. The company will be headed by Herbert Hayes and Mildred von Holten, supported by Margaret Starr, Kathleen Comaga, William Lyons, Lee Lynchart, Allyn Reese, Victor Newman, and others. The plays will be produced under the personal supervision of Mr. Hayes. The company is under the management of Leo M. Kantor.

Mrs. Jacques Martin

"One of the best performances of the evening."
—N. Y. Times

"Mrs. Sample as played by Mrs. Jacques Martin is as wholesome and real as brown bread—and as distinctively of New England."
—Sunday N. Y. Times

"Mrs. Jacques Martin as the old nurse was admirable."
—Alon Dale

"Mrs. Jacques Martin's literal old New England woman was a joy."
—N. Y. Press

"Mrs. Jacques Martin as the aged Mrs. Sample shared the honors with Miss Chatterton."
—N. Y. Journal of Commerce

"A bright spot in the cast is Mrs. Jacques Martin. She played with such fidelity and simplicity, her charm is felt at once."
—N. Y. Tribune

"Mrs. Sample, the kind hearted old nurse, was especially well acted by Mrs. Jacques Martin."
—N. Y. Sun

"Particularly well, did Mrs. Jacques Martin."
—N. Y. Herald

"There is a deserved hit for Mrs. Jacques Martin as a gurgulous but lovable nurse."
—N. Y. Mail

"Mrs. Jacques Martin is capital as the nurse."
—N. Y. World

"The character bit of the evening was probably scored by Mrs. Jacques Martin."
—N. Y. Clipper

"A clever bit of characterization is Mrs. Jacques Martin as the old nurse."
—Town Paper

"Mrs. Jacques Martin contributed a fine performance of the old nurse."
—N. Y. Dramatic Mirror

"Mrs. Jacques Martin is a remarkable fine actress."
—The "Town and Country"

"Mrs. Jacques Martin who was an old nurse was great—we thought."
—Franklin Adams—The Gotham Weekly Gentle

In "Daddy Long-Legs"

Management Mr. Henry Miller

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DONALD BRIAN

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BROOKLYN STOCK NOTES

BROOKLYN, N. Y. (Special).—The Crescent players were seen in a splendid production of "Ready Money," Jan. 16-23. The two principal characters of Stephen Baird and Jackson Ives were portrayed by Curtis Gilles and Almsworth Arnold respectively. Their performances were convincing. Leah Winslow was charming as Helen Tyler, the leading feminine role. The remainder of the company maintained the Crescent standard.

The first stock production of "The Yellow Ticket" in America was offered at the Grand Opera House. Mary Hall's portrayal of Marya was effective and stood out very prominently throughout the performance. Noel Travers appeared as Holte, the American journalist, while Galvin Harris scored as Baron Andrie. George Carleton is deserving much praise for his clever characterization of the police official.

Alfred Swenson scored with patrons of the Gotham as Kayton, in "The Argyle Case," which was last week's offering at that playhouse. Francis J. Kirk appeared as Dr. Kreiser, Ann MacDonald as Mary, Jack Hollens as Joseph Manning, Florence Pluckney as Mrs. Martin and Robert A. Bennett as Hurley. The management of the Gotham is experimenting with vaudeville between the acts.

Frank De Camp, formerly director with the MacCurdy Players, has been engaged to support Melbourne MacDowell and Madame Benson in vaudeville. They will open in New York shortly with the fourth act of "La Tosca."

James Kyrie MacCurdy is vaudevilleing successfully in Pennsylvania in a new political sketch. He is supported by his wife, known on the stage as Kate Woods Fiske.

Edna May Spooner received a welcome from two record houses at the Flatbush Theater on her opening in "The Obstinate Family." The cast included Mary Gibbs Spooner, who will head a stock company in Brooklyn next season.

J. LEROY DRUG.

WINIFRED ST. CLAIR CO., POUGHKEEPSIE

POUGHKEEPSIE, N. Y. (Special).—Miss Winifred St. Clair and company, stock, at the Collingwood Opera House in "The Talker," "Sauce for the Goose," "Kindling," "Lena Rivers," "Cinderella," "The Chorus Lady," "Amy of the Circus," and "Alice of Old Vincennes," excellent company; business capacity, week of Jan. 18, except 19. A. EDWARD WALKER.

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FRANCES SHANNON.

FRANCES SHANNON A STOCK WINNER

Frances Shannon, the popular versatile young leading woman of the Merrimack Square Theater in Lowell, Mass., this season, is winning new laurels each week. Aside from being a very capable actress, she has in her favor extreme youth and beauty, as well as a charming personality. Miss Shannon is a daughter of Ines Shannon and the eldest of the Shannon children. She has literally grown up on the stage, and has to her credit the creation of a number of important roles in Broadway productions. A number of New York folks will journey to Lowell in a couple of weeks to see Miss Shannon as Glad in "The Dawn of a Tomorrow."

Some of the favorite roles played in stock by Miss Shannon are: Letty, in "Elevating a Husband"; May Joyce, in "The Escape"; Miss Pemberton, in "The Blindness of Virtue"; Paulette Devine, in "The Blue Mouse"; Pamela Gordon, in "Girls"; Josie Richards, in "Broadway Jones"; Cigarette, in "Under Two Flags"; Junita, in "The Rose of the Rancho"; Mary, in "What Happened to Mary"; Gladys Dexter, in "The Penalty"; and Tempest Skinner, in "Toss of the Storm Country."

ST. LOUIS STOCKS

St. Louis, Mo. (Special).—The Gamblers' received a worthy presentation by the Players at the Park Theater, Jan. 18-24. Marion Ruckert and John Maurice Sullivan were excellent; Miss Bendal, Leonora Bradley, Mitchell Harris, and Eda Von Buelow aiding greatly in making the production a success.

"The Three Twins" proved an excellent drawing card at the Shenandoah, Jan. 18-24. Director Charles Sinclair put forth every effort to give the production its proper setting and congenial casting of parts. In both respects he succeeded remarkably well. Roger Gray, Sarah Edwards, and Louise Allen did excellent work. Others deserving special mention are George Nathanson, Mabel Wilbur, Lillian Crossman, and Ed Smith.

VIVIAN S. WATKINS.

TAUNTON STOCK CLOSES

TAUNTON, MASS. (Special).—The Malley-Denison presented "Baby Mine," week Jan. 4-9. Well staged under the guidance of Karl Knapp. Mr. Barrett as Mr. Jinks and Sophie Allen as Zoe, pleased. Company closes Jan. 9; poor business is the reason. A benefit was given Sunday, Jan. 10, to the company. Since early December the town has been in a general business slump and this seemed to have its effect on all the theaters in town.

CHARLES H. BAWES.

MARGUERITE FIELDS CO., BINGHAMTON

BINGHAMTON, N. Y. (Special).—Marguerite Fields's stock company played to capacity houses at the Armory, Jan. 14-16, both matinee and evening during the three days' engagement. A very superior company with Ralph Campbell leading man. Jean Bedini's "Mischief Makers" scored a hit, Jan. 18-20, before crowded houses. "Twin Beds," Jan. 22-23.

FREDERICK W. SMITH, JR.

WORLD'S FAIR STOCK, SAN DIEGO

The World's Fair Stock company, at the Empress, gave "Officer 668" week of Jan. 11 to splendid returns. John Wray, Ferdinand Munier, and Virginia Brissac in the leading roles gave their usual good performances. Lewis and Wolf's Players have taken over the Princess, and will put on a series of tabloid musical comedies. Jane Cowl will be the prima donna.

MARIE DE BEAU CHAPMAN.

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EMPIRE Broadway and 40th Street. Evenings at 8:15. Matinees Wed. and Sat. at 2:15. Charles Frohman Manager
CHARLES FROHMAN presents

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Charles Frohman, Klaw & Erlanger present

ELSIE FERGUSON

In a play in four acts,
"OUTCAST"
By HUBERT HENRY DAVIES.

LIBERTY Theatre, W. 42d St. Evenings, 8:15. Matinees, Wednesday and Saturday at 2:15. Charles Frohman presents

OTIS SKINNER THE SILENT VOICE

By Jules Eckert Goodman.
Based on the story by Gouverneur Morris.

New Amsterdam W. 42d Street. Evenings, 8:15. Matinees, Wednesday and Saturday, 2:15. Charles Dillingham presents a sponsored musical show

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Music and lyrics by Irving Berlin
Book by Harry B. Smith

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RUTH CHATTERTON DADDY LONG-LEGS

A new comedy by Jean Webster.
Henry Miller, Manager.

BELASCO Theatre, W. 40th St., Evenings, 8:15. Matinees, Thursday and Saturday 2:30.

DAVID BELASCO presents

Frances Starr MARIE ODILE

By Edward Knoblauch.

BRADY PLAYERS, WILMINGTON, DEL.

WILMINGTON, DEL. (Special).—The William A. Brady Playhouse Players are continuing to play to big houses at the Playhouse here. The stock company produced "Over Night," week of Jan. 18-23. In this production Mr. Brady procured Arthur Aylesworth to play the part of the hotel clerk in the play. Mr. Aylesworth was the original clerk in the piece when the play was in New York. The balance of the cast comprised Warren Munsell, Joseph Willis, Marion Lingenfelter, Marie Clifford, Sydney Macey, Tom Emory, Frank Jones, Jean Newton, Edna Hubbard, Leonard Perry, Jean Adair, Albert Brown, Vira Rial, Charles Lee, Jr., and Richard I. Scott. "Bought and Paid For," Jan. 25-30.

MANUEL M. RACHLIN.

Averell Harris will rejoin the Bainbridge Players, opening in Minneapolis, Jan. 31.

NEW YORK THEATERS

CANDLER Theatre, W. 42d St. near Broadway. Evenings, 8:15. Matinees, Wednesday and Saturday, 2:15.

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A. H. WOODS presents a four act drama

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By James Forbes, author of "The Chorus Lady."

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Douglas Fairbanks

And an All American Cast.

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SELWYN & CO. presents

Margaret Illington

in
The Lie By HENRY ARTHUR JONES

EARLE COMPANY, KANE, PA.

KANE, PA. (Special).—Earle Stock company Jan. 14-16 to good business in "The Coward," "White Slave Traffic," "Cinderella," and "Queen of the Secret Seven." W. H. LONGHORN.

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GRAND OPERA IN HARLEM

GOTHAM THEATRE.—Harlem has grand opera. The Royal Grand Opera company began a season at the Gotham Theater, in East 125th Street, near Third Avenue, on Monday night, Jan. 26, with "Cavalleria Rusticana" and "Pagliacci" as the bill. It is said that the war in Europe has made possible the organization. Prices will be from 25 cents to \$1. A different opera is presented each night.

BOSTON

Prices Doubled for Shakespeare's "Julius Caesar"—Brien's "Blanchette" at the Toy

BOSTON, JAN. 26. (Special).—Parce and musical comedy are the chief diversions of our playgoers at present, although last evening brought us for a single week, Marie Tempest, in "Mary Queen of Scots." She displayed her talents to a large and fashionable audience. She has a following here and the engagement is likely to prove most successful. The over-welcome "Marriage of Kitty" will be acted on Wednesday and Thursday evenings.

Last night's openings included "Too Many Cooks" at the Plymouth, "Julius Caesar" at the Boston Opera House. Then a French company began a fortnight's engagement at the Toy with Brien's play of "Blanchette," and as six plays are to be given, including the frequent change of bill will insure good audiences, especially as the plays selected will not be forbidden to the young people who are studying French.

The Toy will open Feb. 1 with "What's On?" "The Merry Wives of Windsor," that had not been seen in Boston in a score of years, was so well received at the Boston Opera House last week that the houses were sold out as soon as the public realized what a fine performance was being given for "Julius Caesar." This week the prices have been doubled, yet the advance sale is larger than for any of the other Shakespearean plays. The public is sometimes slow to appreciate a good company, but once playgoers here make up their minds that an entertainment is worthy of patronage, and they will flock to see it. The trouble is that too often the public does not learn to appreciate a performance until it is too late.

The cast of "Julius Caesar" includes E. D. MacLean, especially engaged, as Brutus, George Selig as Antony, H. Jones as Caesar and Henry Jewett as Cassius. "Ben Hur" has proved again the value of a large theater like the Boston to draw the public to a spectacle. Everyone knows that on a stage as large as that of the Boston, the drama and other spectacular features of "Ben Hur" will be seen to advantage, with the result that the great house has been full at every performance and the line of ticket buyers is practically unbroken from morning until night. The same good fortune attended the Harvard drama, "Commons Law," at the Casino Theatre. The two operettas, "The Peasant Girl" at the Shubert and "The Dabblers" at the Colonial, have each appealed to large numbers. Hazel Dawn, at the Colonial, can stay but one week after a first night attending to already booked, but it looks as if "The Dabblers" at the Shubert might remain for a long time.

Several of the players in visiting companies have enlisted at benefits for the Red Cross. One of the last of these benefits was at the Toy Theater where "The Curious" comedy drama by Louis Hurwell, was acted with Claude R. Bohm, William Moore, Beatrice Terry and the author himself in the cast. Some Middle gave a monologue, and then there was a little sketch with Alexander Oulton as a newly discovered dramatist. While in the city, his wife was called "A Dramatist at Home" and was written by Noble Howard.

One of the delightful productions at the Toy Theater, week Jan. 27, was the story of the Willow Pattern Plate, from the Chinese legend, told in pantomime. The pantomime was acted by Louis Hurwell, who worked with Claude R. Bohm, William Moore, Beatrice Terry and the author himself in the cast. Some Middle gave a monologue, and then there was a little sketch with Alexander Oulton as a newly discovered dramatist. While in the city, his wife was called "A Dramatist at Home" and was written by Noble Howard.

CHICAGO

Mr. Shaw's "Pygmalion" Doesn't Quite Fit—"The Bubble" and "Sari" Arrive

CHICAGO, JAN. 26. (Special).—Everybody interested in stage news knows that Mrs. Pat Campbell is playing here at the Blackstone, and that "Pygmalion" is the truck, city-car, or whatever you care to use as a synonym for vehicle, that Mrs. Campbell employs just now to add to her triumphs and bank account. You know that Mr. Shaw—there is but one Shaw—is the architect and builder of "Pygmalion," and the vehicle in which she is to fascinate the critics of Chicago, and the playgoers who have seen it are not quite sure that they received the worth of their money. Mr. Percy Hammond, the Tribune's theatrical editor who sometimes uses a white-wash brush or a curry-comb when he seeks to paint the life or tear up its petals, according to the condition of his liver, says that Mr. Shaw in "Pygmalion" has "about exhausted the catalogue of life's absurdities." But it is conceded that the "opulent beauty of Mrs. Campbell" saves the product. The conclusion, generally, out here, is that "Pygmalion" is not a masterpiece. There will be two more weeks at the Blackstone of this Shaw play.

"The Bubble" opened at the American Music Hall, Sunday night. It is by Edwin Locke, as Mrs. Minson has already announced, and the people's remnant favorite Mathilde Cottrell, Laura Walker, Harrison Ford and Henry Mortimer are in the cast. It is not nice, but the piece is already referred to as "that delicious play." "The Bubble" was another Sunday night opening at the Illinois. If it repeats the success it had in New York it will add to the fame of Emmerich Kalman, who made the music, and of Percy Heath, who adapted the book.

"The Dummy" is in the fourth week of its triumph at Powers'. Every character in "The Dummy" has had a special write-up in the Chicago press.

This is the fourth week of "Our Children" at the Princess, the beginning of the last three weeks of "Potash and Perlmutter" at the Olympia; a continuation of Crane and his co-stars in "The New Henrietta" at the Cort; "On Trial" at the Grand; "The Passing Show of 1914" at the Garrick; "Hanky Panky" at the La Salle; "Bringing Up Father" at the Imperial; "Ready Money" at the Wilbur.

A dramatization of Lewis Carroll's "Alice in Wonderland," by Miss Alice Garrettsberg, will be presented at the Fine Arts, Feb. 10, by the Players' Producing Company. Among the players now in rehearsal are Vivian Robin, Geoffrey Stein, Donald Galloher, Emerson Rhison, Mary Norcross, Frederick Assenby, Fothall Daininger, Florence Le Clever, Frederick Perlmutter, etc.; and A. H. Woods is to give us Julian Wilkins, in "The Crinoline Girl," at the Olympia, Feb. 14, Valentine.

"The City Dwellers" gave a luncheon to William H. Crane last week.

Creditors of "Jack Latt and Tom Bourne, Inc.," exhibitors of the Saturday Evening Post, a theatrical weekly, have died an involuntary position in bankruptcy against the corporation. Latt withdrew from the corporation last summer.

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ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council, held in the association rooms, suite 808, Longacre Building, on Jan. 15, the following members were present: Mr. Francis Wilson, presiding; Messrs. Coburn, Copp, De Angelis, Gillmore, Kyle, Mitchell, Purdy, Westley, and Wine.

New members elected:
George W. Asson Mary Hill
Hal Briggs Thomas MacLarnie
Augustus Burmaster Beatrice Nichols
Ada Dalton Ida M. Leon
Eileen Gillingswater Joe Vaughan
Daniel Hall John Winthrop

It is interesting to note that our two thousandth member to be elected is Mr. George William Asson, whose son, A. B. Asson, has by the mere coincidence of his initials, been one of us from the beginning.

Our meeting at the Sherman House, Chicago, upon Jan. 15, was a glowing success, from which we are receiving tangible results daily. Mr. Edward Mills, one of the Council, conducted the proceedings, and due appreciation is to be formally expressed to Messrs. W. H. Crane, Henry Kolker, and T. Daniel Frawley for making effective speeches, and to Mr. L. Andrew Castle for his zealous and able work in securing the large attendance.

Mr. Dudley Digges, actor and stage-manager in the "Disraeli" company, reported to us that during a recent performance at Butte, Mont., a noisy stage hand refused to keep silent during a quiet scene of the play, compelling an appeal to the head carpenter, who put the offender out of the theater. After the performance the man returned and struck Mr. Digges such a heavy and unexpected blow in the face that it was necessary to call a surgeon to his aid. The A. E. A. secretary addressed a letter to Mr. Charles C. Shay, president, "International Alliance of Theatrical Stage Employees," about the matter, and his reply contains these words:

"I wish to say that we have immediately taken up the matter with our Local in Butte and you can rest assured that we will leave no stone unturned to do justice to Mr. Digges, and punish the one who was guilty regardless of who he may be."

A seasoned character actress complains that she was engaged for a new play by a certain producer the first week in December and held until Jan. 8, when the rehearsals started and continued to Jan. 18. Then it was proposed that she should appear in the character assigned her for one-half salary during the first week "out of town." On top of her reluctant consent to do this came the announcement that the play was to be rewritten and that a different type of woman would be required in her stead. The management denied that any pecuniary compensation was due the actress. We hold a decided opinion to the contrary. The management's last word to the lady was: "This is no worse than an actor throwing up a part."

To be fair, it is our duty to state here that the Council is now taking steps to discipline a member who jumped out of an engagement, leaving his important part unprotected and thus making it impossible for the next few performances to be given. We are equally decided in our opinion that this was an outrage.

Writing of the noble practice that the office of H. H. Franco is trying to establish, i.e., making the first week of the presentation of a new play count as rehearsals at half pay, we are reminded that some "stock" managers are proposing that the actors of their companies shall be paid only when they actually appear in a cast.

The matter of our resolution against the support of the Actors' Fund of America from the commissions on engagements will be pursued by us after we shall have had official replies from the bodies of the United Managers' Protective Association and the Actors' Fund. So far we have received only courteous acknowledgments of our proposal from Presidents Marc Klaw and Daniel Frohman.

However, what we pointed out has led to the suggestion from a powerful editor that actors should not appear in any best-of-performance hereafter unless it is understood that 25 per cent. of the receipts shall go to the Actors' Fund.

By order of the Council,
BRUCE MCNAB, Cor. Secretary.
HOWARD KYLA, Sec. Secretary.

NEW YORK THEATERS

HIPPODROME

6th Avenue, 43rd and 44th Streets.
Nights, 25c. to \$1.50. Daily Mats., 25c. to \$1.

Mammoth Winter Circus Supreme

PLAYHOUSE 44th St., East of
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Evenings, 8:15. Mats. Wed. and Sat., 8:15.
Biggest Success in New York

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By OWEN DAVIS, with
ROBERT EDSON CHARLES RICHMAN
EMMA DUNN FLORENCE BARN
ALICE BRADY AND OTHERS

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With JULIA DEAN

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LAST THREE WEEKS

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with AL JOLSON
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All stars of all performances, 25c.

SHUBERT THEATRE, 44th St., East of
B'way, 1st Floor.
Mats. Wed. and Thurs., 8:15.
All Star Company. Shows from the
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TO-NIGHT'S THE NIGHT

40-Canadian London Gaiety Clubs—40

MARIE DRESSLER

In the Latest Laugh Vehicle of Her Career
"A MIX-UP"

CASINO B'way & 24th St. Phone 2345 Greeley.
Evs. 8:00. Mats. Wed. & Sat., 8:00

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The Most Wonderful Play in
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Winthrop Amos' American Price Play

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LAST THE LILAC DOMINO

Beginning Tuesday Evg., Feb. 24
ROBERT MANTELL in Repertoire

THE FALLING IDOL

By GUY BOLTON
Theatre, 41st St., East of B'way, Phone
1194 Bryant. Evenings 8:15.
Mats. Tues. and Saturday, 8:15.
JOHN WEBER Presents

THE MIRROR

An Anniversary Acrostic
1879—January 4—1915

THE rhyme of a maker of lays,
Here in your garnet month days,
E'en though he halts in his praise.

MIRROR of all that is best,
In trials you've stood the test,
Nigh the burden of your song,
Rather than gain by the wrong,
On you shine a kindly sun,
Rich in the thought of well done.
BENJAMIN DUNBAR.

FILES PETITION

Henrietta Crozman, with Husband, Maurice Campbell, in Bankruptcy

Henrietta Crozman and her husband, Maurice Campbell, filed petitions in bankruptcy on Jan. 18 for the second time in seven years. The first petition was filed on Dec. 30, 1907.

In the present petition Miss Crozman's liabilities are placed at \$17,070, while her husband's total \$125,831. Her assets are \$86,288, of which \$86,000 is a claim against her husband for various loans. This sum appears as a liability on his schedule. Miss Crozman's other assets consist mainly of fifteen lots at Fort Jefferson, N. Y. Many actors appear among the creditors of the Campbells. Several of the accounts are for printing and photographs.

According to Mayer C. Goldman, lawyer for Miss Crozman, the judgment obtained against her by the United States Lithograph Company tied up her salary so securely that she had to borrow money to pay her board in Chicago and New Orleans while on her recent vaudeville tour.

DEATH OF GEORGE B. FROTHINGHAM

George B. Frothingham, who for nearly thirty years has been known to theatergoers throughout the country as Friar Tuck in "Robin Hood," died at Burlington, Vt., on Jan. 16 of heart disease. He was seventy-five years old, and had been on the stage for nearly sixty years. After appearing in minstrel organizations he joined the Boston Idealists, which later became the Bostonians. "Robin Hood" was the most popular operetta in the company's repertoire. When the organization disbanded in 1904, Mr. Frothingham continued to play Friar Tuck, with revivals of "Robin Hood" in various parts of the country. The last time he appeared in the role in New York was at the revival of the piece at the New Amsterdam Theater in May, 1912, when he received a tremendous ovation.

LONG RUN FOR "LILAC DOMINO"

"The Lilac Domino" closes at the Forty-fourth Street Theater, Saturday night, with over one hundred performances to its credit. This is the longest run of an opera house since "La Belle Helaine," and demonstrates that light opera well staged and well sung is appreciated by New York audiences.

"A CHARMING FELLOW," THE TITLE

Rehearsals have begun of "A Charming Fellow," a three-act farce by Paul Frank and Siegfried Geyer, in which Lou Tellegen is to appear. The American rights of the piece were secured by Lee Shubert during his annual play-seeking quest abroad last Spring. As "Ein Heilsender Mensch," it proved the biggest success of the 1913-14 season in Vienna, where it ran for nine months continuously.

ACTOR ASPIRES TO BE MAYOR

Geoffrey L. Whalen, known upon the stage as the Spellbinder, is seeking the Mayoralty nomination of Cambridge, Mass.

If nominated, Mr. Whalen will take a leave of absence from the stage to conduct his campaign, and if elected he will retire until his term of office expires. He is seeking the nomination upon a reform ticket.

STUDENTS TO GIVE FULDA PLAY

The students at the American Academy of Dramatic Arts will give the first performance in English of Ludwig Fulda's play, "The Cure," at their second matinee at the Empire Theater on Jan. 28. The play will be preceded by "Playgoers," a one-act piece, by Arthur W. Pinero.

ACTOR SUES CRITIC

Nat Goodwin has filed a libel suit against James Metcalfe, of L.A., for \$50,000, claiming that his reputation has been injured by Mr. Metcalfe's criticism of his book of reminiscences, which was published last November.

"QUEEN OF THE ROSES"

In Andreas Dippel's next production, "The Queen of the Roses," the synopsized and special numbers will be written by L. Wolfe Gilbert and Melvin Franklin. The industrious Smith Brothers—Harry B. and Robert B.—have supplied the book of the piece. Messrs. Gilbert and Franklin furnished the incidental music for the Nice Carnival scene in "The Lilac Domino."

MATINEES OF "MATERNITY"

"Maternity" will continue to be shown at the Princess Theater in a series of matinees. These performances will interfere in no way with "The Critic," which opened there Jan. 25.

DAVID BELASCO'S ATTRACTIONS

SEASON 1914-15

DAVID
WARFIELD

FRANCES
STARR

LEO
DITRICHSTEIN

in
"THE AUCTIONEER"

in
"MARIE—ODILE"

in
"The PHANTOM RIVAL"

BELASCO THEATRE
NEW YORK CITY

GOSSIP

With the exception of Bach, Albert Spalding gave an entirely new programme at Aeolian Hall Friday afternoon, Jan. 22. He was enthusiastically received.

At a benefit performance of "Daddy Long-Legs" recently enough money was realized to provide homes for twenty orphan children.

After an absence of six years, Mark Hambourg, the distinguished Russian pianist, will give a recital in Aeolian Hall, Tuesday evening, Feb. 2, at 8.15.

George Hamlin, who for three years sang leading tenor roles with the Chicago-Philadelphia Grand Opera company, and Christine Miller, one of the most popular contraltos in America, will give a joint recital at Aeolian Hall on Tuesday afternoon, Feb. 16.

Harry Clark has been added to the cast of "Dancing Around" at the Winter Garden and will go to the Coast with that company.

MADAME ALEXANDRA VIARDA

Madame Alexandra Viarda, of the European Court Theatres, now at 355 West Fifty-second Street, says: "The underlying fundamentals of dramatic art comprise the proper modulation of the cultivated voice, the graceful carriage of the body, correct gesture, self-control and right interpretation. The city of New York abounds in so-called 'teachers of dramatic art,' who, woefully ignorant and themselves unable to differentiate between the essential requisites for modern drama (I do not mean comedy) and tragedy, are at a loss to convey this knowledge to their pupils, and thousands of young men and women, originally possessing real talent, and who could, with correct tuition, achieve undoubted success, have a ruined career to face after considerable expenditure of both money and time."

"Being thoroughly convinced of the splendid material we have right here in America from which truly great artists could be molded, and wishing to demonstrate what can be accomplished as a result of scientific voice culture, correct enunciation, consistency of gesture and correct dramatic interpretation, I shall follow, in dramatic art, the same lines as successfully pursued by Madame Duguesne in relation to aesthetic dancing, i.e., I shall undertake the teaching of a number of earnest, talented pupils, and, after conscientious study on their part, shall give performances all over the country, in which I personally, surrounded by my pupils, shall present the best modern plays in conjunction with the grand old masterpieces of Goethe, Schiller, Lessing, Shakespeare and others, both in German and English."

"Thus my life work shall consist in replacing dramatic art upon the plain pedestal where it rightfully belongs, and I warrant that the results will be a revelation to many who have deplored the absence of truly great artists in our midst."

"I may add that, as the number of pupils for this purpose must be restricted, and the openings being limited, it is urgent that those desiring to take advantage of this opportunity should do so at an early date."

THE "BURNS" WANTS BOOKINGS

The Burns Theater, Colorado Springs, Colo., which is now playing "The Whip" with full cast and scenery, has received for the past two years unusual endorsement from many prominent stars, such as Forbes Robertson, etc. This house was characterized in Collier's as "Everything that a modern theater could possibly be, both for performers and audience."

Known as the theater beautiful, built on modern and up-to-date ideas, with the largest stage of any theater in the State, and acoustic properties that excel the famous Mormon Temple, and a seating capacity of 1,400, this theater can play any attraction, no matter how heavy the scenic equipment or the stage requirements. The fact that "The Whip" is easily accommodated there is an evidence of the possibilities of this house.

The Burns Trading Company are now offering bookings for the season 1915-16, and touring attractions should early communicate with the management in order to be accommodated.

Kindly mention DRAMATIC MIRROR when you write advertisers.

"THE BURNS"

COLORADO SPRINGS, COLO.

THE THEATRE BEAUTIFUL.

Built on the Most Modern and Up-to-date Ideas.

Capacity 1400

Largest Stage of any Theatre in Colorado.

Acoustic Properties Excel those of the Famous Mormon Temple, Salt Lake City, Utah.

Pronounced by the most famous actors and artists, like J. Forbes-Robertson, Paderewski, Eiman, Harry Lauder, Madame Sembrich, Alma Gluck, Carolina White and many others, as the finest theatre in the world.

Now playing "The Whip" with Full Cast and Scenery.

OPEN FOR BOOKINGS FOR THE
SEASON 1915-16

ARTHUR HOPKINS

1495 Broadway
NEW YORK

"SKETCH"

Luckiest of all in "The Girl From Utah" is Miss Ina Claire, the newcomer, who in five minutes had sung and danced herself into the heart of the public; with a small, pretty voice and good method, and a delightful gift for dancing, she is rich in the mysterious quality of charm.

"THE MAIL"

Miss Ina Claire, the young American lady who is making her first English appearance in "The Girl From Utah," is a perfect little darling—dainty, delightful, fascinating. Miss Claire is quite the nicest thing that America has sent us for many a long day, and she is quite charming enough to make us temporarily forget the raucous-voiced Mamies from whom we have been suffering in these days of rag-time and tango.

"DAILY CHRONICLE"

We who were at the Adelphi on Saturday night had the always delightful experience of seeing an entirely new musical-comedy "star" twinkle into being. Her name is Ina Claire. She is one of those happy people who manage to "radiate personality" without any obvious effort or reason for it. Not a glance or pose but had its joyous message, without a trace of forcing and she dances "like a wave of the sea." It would be interesting to know if she really comes from America. Certainly it is almost the first time one remembers the suggestion of an American accent having been musical.

"DAILY EXPRESS"

Miss Ina Claire, a debutante from America, is a most fascinating little lady. Her song and dance with Mr. Sidney Jones is the most distinguished number in the piece, full of character and color, and her rendering of it, with the strikingly dainty use of her hands, was really exquisite—an entirely artistic episode in a production in which art is not too obtrusive.

"THE REFEREE"

I took infinitely more pleasure in the acting, singing and dancing of Miss Ina Claire, who was a poem of refinement and repose amidst the general racket and razzle-dazzle.

"THE GRAPHIC"

A newcomer, Miss Ina Claire, played "The Girl From Utah." She is the least American of all American artists that we have seen in England. Her welcome was spontaneous and justified, and at the end of the play her ease and daintiness won her a well-deserved ovation.

Ina Claire

IN LONDON

**"WHAT'S ON"**

Miss Ina Claire's astonishing powers of mimicry, which ever since the first night of "The Belle of Bond Street," have taken all London by surprise.

"THE SPHERE"

When Sir James Barrie makes one of his heroines declare that "charm" is the finest quality of womanhood, he might have added that it is the indispensable element for her success on the stage. Miss Ina Claire has an extraordinary charm. She is successful in her singing of a song, and equally successful in her impersonations of her stage colleagues. Above all this, she has a wonderful vivacity which places her at a bound at the very head of the actresses who do this kind of work.

"THE PEOPLE"

We have left to the last the pleasing duty of welcoming Mr. G. Edwards' latest recruit, Miss Ina Claire. She is charmingly girlish, she has the daintiest of ways, a sweet, small voice, and in her methods is wholly unspoiled. There is nothing of the musical comedy Miss about her—none of those stereotyped arch ways and coy manners that are only too familiar. Miss Claire comes from America, but with only the prettiest suspicions of an accent. She dances, too, with lightness and grace.

"THE GLOBE"

Miss Claire, the girl of the title, comes from America. She is a young artist of uncommon charm and of unspoiled accomplishment. She can sing in the prettiest of small voices, and can dance with a lissom grace all too rare on our stage.

"DAILY SKETCH"

London has a new musical comedy girl to talk about. Her name is Ina Claire. The reason why Miss Ina Claire was the success of the show calls for a description of her appearance and methods.

She is without the stereotyped paraphernalia of the musical comedy girl. She is a long, lissom person, who contrived to give the impression necessary to her part that she had only just put her hair up and gone into long skirts.

Her face has a piquant charm, and she has a movement of the body, natural or acquired, which is most alluring. It is a sinuous, snaky "dance," a glide, from her waist to her feet, altogether novel in character.

Miss Claire's American accent is not obvious. It is only a pleasant addition to her engaging personality.

"SKETCH" (Weekly)

Most excellent of all is Miss Ina Claire. She put new meaning into imitations of popular favorites. Her Ethel Levey and her Harry Lauder were wonderful, both as imitations and as independent revelations of comic genius, and her dancing was delightful.

Miss Ina Claire in "The Belle of Bond Street," who had already made her mark as a musical-comedienne in "The Girl From Utah," is charming and to the talents we already knew, adds a positive genius for mimicry. Her impersonations of various stars, two of whom were in the house on the first night, and appeared greatly diverted by Miss Claire's imitations, was an artistic treat.

Some New York Comments:

BURNS MANTLE

IN

"THE EVENING MAIL"

INA CLAIRE RETURNS TO OUR TOWN
AS THE HEROINE OF "LADY LUXURY"

"Lady Luxury," at the Casino, is an interesting addition to current musical entertainment principally because it serves to reintroduce Ina Claire to her local public after her considerable stay and unquestioned success abroad.

London has done a lot for Miss Claire—or helped Miss Claire to do a lot for herself. It has softened her voice, given her confidence, a persuasive gentleness in manner and an air of good breeding upon which it is a pleasure to compliment her. No one of our younger stars is now more attractive than she, and but precious few of them in her class at all.

LOUIS SHERWIN

IN

"THE GLOBE"

Quaint it is that Ina Claire, whom we had known so long and so well as "The Quaker Girl" with her demureness and retiring grayness, should come back to us as "Lady Luxury" at the Casino Theater. But she is just as fascinating a ladyship after her wanderings in the realms of war and her metamorphosis into a darling of the golden gods as she was when she was wearing a Quaker bonnet and imitating Eddie Foy. One loves her because she's such a joyously healthful young person. She should be Carrollized into "Ina Clair de Lune," and dance, mentally, at any rate in the light of the irresponsible orb.

The part of the heroine suited Miss Ina Claire quite well. When it came to the "Pick-a-Pickaninny" she was in her element both in song and dance, and she made a pleasant effect.

THE FIRST NIGHTER

"THE FALLEN IDOL"

By Guy Bolton. Staged by Fred G. Latham. Produced at the Comedy Theater, Jan. 23, by Joe Weber.

James Grebbie David Powell
Victor Valdecini Albert Bruning
Dr. Brock Lumden Hare
Hester Robert Schuchle
Christine Valdecini Janet Beecher
Mrs. Alwater Marie Chambers
Cora Marx Florence Rockwell
Act I. The Bus-Parlor at Valdecini's Home.
Act II. James Grebbie's Studio. Act III.
The Living Room at Valdecini's.

At the Comedy Theater the new offering, "The Fallen Idol," scored a success of some time on Saturday evening, Mr. Bolton, the author, is remembered for a rather bright farce, "The Rule of Three," in which Grace Filkins appeared at the Harris a year ago. He is what may be called a careful workman, a clever constructionist. His effects are well pre-calculated, and his incidents hinge well one upon the other. He presents an interesting problem; but the manner of presentation is marred by a too obvious handling of his story. We know from the beginning just what is going to happen; that the young sculptor and Christine are destined for each other, that Grebbie will buy off Cora Marx with the money Christine has enabled him to obtain, and that Christine will and the unused check to create a breach. But there is no clash between Christine and Grebbie, and the story moves along the lines of least resistance to the end. All the characters are good people, save only Valdecini—who could be made a much more vital character—and he partly usurps our sympathy by his physical helplessness.

Victor Valdecini, an Americanized Italian, has been a distinguished musician. He has struggled for twenty years to make a reputation, and just as his dream is realized and everything his heart has wished for (including a rich young wife) is within his grasp, Doctor Brock tells him that he is threatened with complete paralysis. Now, besides having been a struggling musician, he has been a voluntary. One of his victims is a poor girl named Cora Marx, who five years before had a child by him, and whom he then cast off with little compunction.

One of the chief characters in the play is a young sculptor of great promise, named Grebbie, who is a household friend of the Valdecinis. To this him ever walks he models a wonderful monument for which he has been awarded the contract. Valdecini's wife, Christine, secures for him a loan of \$50,000, to be repaid on completion of the work. Between Grebbie and Christine there has for some time subsisted a quiet, unexpressed admiration.

The young sculptor by accident discovers that his favorite model is Cora Marx, owing her poverty and pen to the prodigal days of the paralytic musician. She has compromising letters, and she intends to sue him for \$20,000 in lieu of support for herself and her boy. Grebbie thinks of Christine, and the disgrace that will befall her; and, to spare her the revelation of her husband's perjury, he pays the girl the \$20,000 she demands out of the sum secured for him by Christine.

Meanwhile the love of Christine and the young sculptor is growing, though their mutual admiration is nothing more than that as yet; but Christine when alone in his studio discovers a concealed check for \$15,000 payable to Cora Marx, and concludes that he has a relationship with the model and has used the money she secured for him to squander on a woman.

Unfortunately the author doesn't exploit this complication to the full. What happens is this: Cora calls on Christine to collect her help in persuading Grebbie to keep working at his monument instead of abandoning his contract, as he is about to do. Christine discovers that Cora has an illegitimate son. Of course, she thinks it is Grebbie's, at which she is very unhappy. During her visit Cora and Valdecini meet alone, and the betrayed girl bitterly upbraids him for his treatment of her. She shows him a photograph of his son, described with the same name, the same as that of the father, and this photograph Christine afterwards finds as the helpless paralytic tries to recover it from the door. The name the woman's story and the striking resemblance of the child to a picture of the father suddenly reveals the truth to Christine, that she has wronged Grebbie and that her own husband is the father; that, moreover, the sculptor has used the money to hush up the scandal that would have involved her. That calms the troubled waters, save that the husband is still alive. But his end approaches quickly. An overdose of medicine puts a rapid climax to the voluntary as with his last strength he drags himself to the piano and tries to play his favorite sonata.

The play is remarkably well acted. Janet Beecher, who is always a delight in spirited comedy, especially as a society woman, expressed the pathos and sympathy of the role of Christine in a conclusive manner. Albert Bruning, who in the earlier scenes in the part of Valdecini seemed a little away from the serious import of the role, developed the subsequent scenes into incidents of graphic interest and brought the play to a fine climax by his realistic collapse at the piano. An exceptionally brilliant portrayal of a garrulous and brilliant society butterfly is to be credited to Marie Chambers, who has beauty, personal charm and acting ability. Grebbie was excellently played by David Powell, late the hero of "Across the Border," at the Princess. Florence Rockwell gave a telling performance of the model.

HIPPODROME WINTER CIRCUS

Presented at the Hippodrome, Saturday Afternoon, Jan. 23, by the Shuberts.

The Hippodrome management stole an advance upon the regular traveling circuses that each year herald the coming of Spring at the Garden by presenting on Saturday afternoon its own idea of a circus—begg pardon—Circus Maximus, as Ben Atwell so aptly puts it. He crowded with thrills and fun in this winter circus

that the big playhouse ought to be crowded at every performance.

Though it may be difficult to obtain a real circus atmosphere in such comfortable seats as the Hippodrome provides, nevertheless, to have and feel a rest for the back made the occasion a hundred times more enjoyable. As the curtain fell, one saw the representation of a circus tent on the stage; a band-band was in the center, and the band, headed by Manuel Klein, wore the accustomed flashy uniforms of the circus.

The circus began with the conventional pageant and parade of horses and animals. Then the clowns took possession of the stage. And such a collection of clowns! Clowns of every variety were present—some with novel and original tricks, others with devices which were old when P. T. Barnum was a boy. But they all pleased. After each act they would rush down to the footlights and indulge in their foolery.

In the matter of thrills the circus satisfied the most jaded. Ajax stationed himself between two taxicabs and defied them to move in opposite directions! Darro nonchalantly allowed two large automobiles crowded with screaming girls to run over him! Nervo, a stalwart young man in a football suit, dove from a platform close to the roof to a wooden incline, and sliding on his chest, reached the stage in safety.

Among the "displays" which proved interesting were the Picchianis in a bounding act; the Stanley Brothers, who performed in huge rings far aloft; the Sterlings in a wire act; James Hardy, who made bicycle riding on a high wire a fascinating sport; and the Andrieusens and Leusen and Cortes in pole balancing novelties.

The highest point in spectacular magnificence was attained by the James Dutton equestrians, who dressed like ballet dancers, rode fat white horses with unquestioned grace and agility. Oscar Lowande also contributed an excellent equestrian act. Hagenback's elephants went through their paces with their accustomed docility, and Miss Spellman's bears drank out of bottles with the indifference of seasoned toppers.

There is, indeed, enough to see at the Hippodrome Circus to please the most meticulous child.

IRVING PLACE THEATER

The admirable company which Director Christians has gathered together at the Irving Place Theater has been outdoing itself in a superb series of performances of Schiller's Wallenstein trilogy, magnificently staged and costumed, notably the interest shown in "Wallenstein's Tod" by the superb work of Mr. Christians as Piccolomini and Heinrich Marlow as Wallenstein. The latest production is a delightful comedy, "Kammermusik," presented Jan. 24. Heinrich Ligenstein, presented Jan. 24. The story has to do with a famous married man who, for business reasons, conceals his marriage while his wife passes at court as his sister, then is suspected of being his mistress, until the complication develops the truth. In this comedy Richard Peist as the tenor, Christians as the noble Court Theater Intendant, and Hertha Schoenfeld as the wife, are simply "immense."

IN OTHER HOUSES

STANDARD.—Joe Collins in "Sun" is the attraction at the Standard this week. The play is in three acts, with twenty musical numbers, the most popular of which are the waltz, "Fascinating Night," and the fox trot, "Tickling Love Taps" and "Heaven Measured You for Me." The organization includes Tom McNaughton, Connie Ediss, Lew Hears, Fritz van Busing, Robert Evert, Melville Stewart, Arthur Lipson, Gene Felder, and a chorus of forty.

GRAND ORAMA HOUSE.—Rose Melville in an elaborate revival of "His Hopkins" is the attraction this week. Her characterization of the whimsical little country girl is so well known to theatergoers that it needs no detailed description. This is Miss Melville's fourteenth year in the play.

Evelyn Nesbit and Jack Clifford were the center of interest at the Orpheum. "Neptune's Gardens" headlined at the Bushwick. The Hopkins Sisters were also on the bill.

Eva Tanguay crowded the Royal Theater all week. Valenza Suratt was the top-liner at the Alhambra.

MISS HERFORD'S ENTERTAINMENT

That delightful entertainer, Miss Beatrice Herford, gave the first of a series of monologues at the Booth Theater on Tuesday afternoon, Jan. 19. Her peculiar genius for characterizing with gentle satire the foibles and fancies of womanhood was never better displayed. Perhaps the most successful of her selections was "The Flaming Ladies," in which she dealt amusingly with the animated gossip of the Summer hotel. Other novelties were, "At the Custom House," when the subject of the sketch experienced the officials' relentless examination. In this case even her teeth were appraised; and "An English Party," in which she characterized the guests with the comprehensiveness of a three-act comedy by Somerset Maugham. As an encore she delivered her famous monologue, "The New England Seamstress."

DEATH OF CHARLES BALSAR

JACKSON, MICH., Jan. 23.—Charles Balsar, actor, died at his mother's home here to-day. He was thirty-four years old. Charles Balsar's professional experience included many notable engagements. In addition to having been a member of the

COHAN and HARRIS ATTRACTIONS IN NEW YORK

GEO. M. COHAN THEATRE Broadway and 43d Street

THE LAUGHING RIOT

"IT PAYS TO ADVERTISE"

By ROY COOPER MEGRUE and WALTER HACKETT

CANDLER THEATRE West 42d Street

BIGGEST HIT IN 25 YEARS

"ON TRIAL"

By ELMER L. REIZENSTEIN

ASTOR THEATRE Broadway and 45th Street

GEO. M. COHAN'S MUSICAL REVIEW

"HELLO, BROADWAY"

WITH
GEO. M. COHAN, WM. COLLIER
and 100 other Americans

EFFIE SHANNON

In

"CHILDREN OF EARTH"

Management Winthrop Ames

LELA LEE

Leading Woman at Mt. Vernon—Ira Hards Co.

This Week—The Big Idea Personal Representative, CHAMBERLAIN BROWN

EDITH SPENCER

Second Woman at the Wadsworth, New York

NEIL PRATT

Wadsworth Theatre, New York

BERT WILCOX

Comedian at the Wadsworth, New York

This Week—A GENTLEMAN OF LEISURE

original New Theater company, he played a season with Mrs. Fiske in the Manhattan company, one season as Paul Sylvaine in a special company sent out by Harrison Grey Fiske; fifty weeks in a production of "Romeo and Juliet," and one season with John Mason in "The Witching Hour." Among the well-known players with whom he has been associated are E. H. Sothern, Julia Marlowe, Annie Russell, Bertha Kalich, Grace George, Madame

Nasimova, and Rose Coglian. He has also been leading man with first-class stock organizations in many cities. He spent three seasons with the Orpheum Players in Philadelphia. His last appearance in New York was as leading man in "What Is Love?" which was produced early in the season.

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LIST OF AVAILABLE PLAYS AND PLAYERS ON APPLICATION

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday, Feb. 19, 1915. For future publication in the subsequent issue dates must be mailed to reach us on or before that date.

ADAMS, Maude (Chas. Frohman): Wash. 28-30, Pittsburgh 28-30, Feb. 1-3.

ANDERSON, Margaret (James Sheppard): Memphis, Tenn., Feb. 28-30, New Orleans, Feb. 1-3, Mobile, Ala., 8, Montgomery 9, Birmingham 10.

ARLIS, George (The Light): Ft. Worth, Tex., 27, Dallas 28-30.

BARKER, Granville: N.Y.C. 27-28.

BARRYMORE, Ethel (Chas. Frohman): N.Y.C. 28-29.

BEN-HUR (Klaw and Erlanger): Boston 12-30.

BIRD, of Paradise (Oliver Morosco): Milwaukee 24-30.

BLAIR, Eugene and Albert (Phillips): Detroit 28-30.

BLINDMAN of Virtue (Wm. Morris): Balto. 28-30.

BLUM Bird (Messrs. Shubert): Detroit 28-30.

BOUGHT and Paid For (Wm. A. Brady): Kansas City 24-30.

BURKE, Billie (Chas. Frohman): Balto. 28-30, Boston 28-30.

CARL of the Cumberland (Gaskill and MacVitt): Manchester, Ia., 27, Independence 28, Waterloo 29, Decatur 30.

CALL of Des Matheux (Gaskill and MacVitt): Strong, Kan., 28, Bureau 29, Wichita 30.

CAMPBELL, Mrs. (The Light): Chas. 12-28.

CHILLER of the West (Winthrop Ames): N.Y.C. 12-28.

CLARENCE (Play Actors, Inc.): N.Y.C. 28-29.

CRITIC, The (Messrs. Shubert): 28-29.

DADDY Lee-Lee (Henry Miller): N.Y.C. 28-29.

DADDY Lee-Lee (Henry Miller): Frisco 4-30.

DAMAGED Goods (Boydell): Balto. 27, Portland 28, Lewiston 29.

DIPLOMACY (Chas. Frohman): Boston 4-30, Detroit Feb. 1-3.

DITCHSTEIN, Lou (David Selasco): Balto. 28-30.

DREAGLES, Maria (Messrs. Shubert): N.Y.C. Dec. 28-29.

DREW, John (Chas. Frohman): Detroit 28-30, Saginaw Feb. 1-3, May City 4, Lansing 5, Grand Rapids 6, Jackson 7.

DUMMIE, The (Play Producing Co.): Chas. 2-28.

EVERYBODY (Henry W. Savage): Lawrence, Kan., 27, Topeka 28, St. Joseph, Mo., 29.

EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27-28.

FALLON (Joe Weber): N.Y.C. 28-29.

FAVORITISM, William (Leonard and L. Gallagher): N.Y.C. 28-30.

FENIGSON, Miss (Chas. Frohman): N.Y.C. Nov. 2-28.

FIRE Feathers: McAlister, Okla., 27.

FORBES-ROBERTSON (Farcy Burton): Seattle 28-30, Victoria, B. C., Feb. 1, 2, Vancouver 3-5, Calgary, Alta., 6-10, Edmonton 11-12.

GIRL and the Tramp (Fred Beryl): Alton, 8, C. 29, Barnswell 30, Oranburg Feb. 1, Lumberton, N. C. 5.

GIRL and the Tramp (Fred Beryl): Toledo 6, 27, Greenville 28, Knoxville 29, Wells, Nev., 30.

GOODWILL, Nat (Messrs. Shubert): Leesport, Ind., 27, Indianapolis 28-30, Terre Haute Feb. 1, Danville, Ill., 2, Chicago 3, Streator 4, Fort E. Springfield 5, Alton 6, Cairo 7, Paducah, Ky., 10.

HIGH Out of Love (Al. H. Woods): Phila. 28-30.

HODGE, Wm. (Lee Shubert): Springfield, Mass., 28-29.

ILLINGTON, Margaret (Belwyn and Co.): N.Y.C. Dec. 24-28.

INDICENT (Al. H. Woods): N.Y.C. 28-30.

IN Old Kentucky: Chas. 18-28.

IRVING Place Theater Co.: N.Y.C. Oct. 1-28.

IT Was an Adventure (Coban and Harris): N.Y.C. Sept. 8-28.

KID in (Al. H. Woods): N.Y.C. Oct. 19-28.

KITTY Mackay (Wm. Elliott): Newark, N. J., 28-30, Prov. 29.

LAW of the Land (George Broadhurst): N.Y.C. Sept. 30-28.

LIFE (Wm. A. Brady): N.Y.C. Oct. 28-29.

LITTLE Lost Sister: Chas. 18-28.

MANTILL, Robert: Portland, Me., 28-30.

MARION, Cyril (The Light): Phila. 28-29.

MILITONER (Klaw and Erlanger): Cedar Rapids, Ia., 27, Marshalltown 28, Des Moines 29, Kansas City 30.

MIRACLE Man (Coban and Harris): Balto. 28-30.

MISLEADING Lady (Wm. Harris): Buffalo 28-30.

MISLEADING Lady: Goshen, Ind., 27, Michigan City 28, Rockford, Ill., 29, Kenosha, Wis., 30.

NEW Henrietta (Joseph H. Brooks): Chas. Dec. 27-28.

O'HARA, Flack (Augustus Platter): Glens Falls, N. Y., 28, Albany 29, 30.

OLIVET, Chaucer (Henry Miller): Sandusky, O., 27, Indianapolis 28-30.

OLD Homestead (Frank Thompson): Chambersburg, Pa., 27, Harrisburg 28, Sunbury 29, York 30, Balto. Feb. 1-3, Reading, Pa., 4, Trenton, N. J., 11-12.

OMAS the Footmaker (Tully and Buckland): Toledo, O., 24-27, Louisville, Ky., 28-30, St. Louis 31-Feb. 6, Detroit 1-3.

ON Trial (Coban and Harris): Chas. Dec. 27-28.

PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct. 30-28.

PAIR of Sides (H. H. Frame): Boston Dec. 28-29.

PAIR of Sides (Wentworth H. H. Frame): Jacksonville, Ill., 27, Springfield 28, Bloomington 29, Danville 30, Toledo, O., 31-Feb. 6.

PAIR of Sides (Eastern H. H. Frame): Poughkeepsie, N. Y., 27, Hudson 28, Amsterdam 29, Watertown 30.

PAIR of Sides (Central H. H. Frame): Chicago City, Ia., 27, Iowa Falls 28, Waterloo 29, Cedar Rapids 30, Marshalltown 31.

PATTON, W. R. (Frank H. Smith): Nashville, La., 28, Douglasville 29, Baton Rouge 30, Pinebluff 31, Amite City Feb. 1, Kentwood 2, Brookhaven, Miss., 3.

PER o' My Heart (Co. A): Oliver Morosco: Prov., N. I., 28-30.

PER o' My Heart (Co. B): Oliver Morosco: St. Louis 24-30.

PER o' My Heart (Co. D): Oliver Morosco: Pie Springs, Tex., 27, Colorado City 28, Anson 29, San Angelo 30, Brownlee Feb. 1, Coleman 2, Brownwood 3, Brady 4, Lampasas 5, Taylor 6, Bastrop 7, Seguin 8, Colton 9, La. 10.

PER o' My Heart (Co. E): Oliver Morosco: Coffeyville, Kan., 27, Chanute 28, Ottawa 29, Topeka Feb. 1, Lawrence 2, Sedalia, Mo., 3, Jefferson City 4, Clinton 5, Columbia 6.

PER o' My Heart (Co. F): Oliver Morosco: Salt Lake City 24-27.

PER o' My Heart (Co. G): Oliver Morosco: Cedar Rapids, Ia., 27, Carverville 28.

POLYGAM (Modern Play Co.): N.Y.C. Dec. 1-28.

POOR Little Rich Girl (Klaw and Erlanger): Waco, Tex., 28-29, Ft. Worth 28-30.

POTASH and Perinutter (Al. H. Woods): N.Y.C. 28-30.

POTASH and Perinutter (Al. H. Woods): Pittsburgh 28-30.

POTASH and Perinutter (Al. H. Woods): Chas. Aug. 28-29.

POTASH and Perinutter (Al. H. Woods): Indianapolis 28-29.

RAYMOND, Great: Santiago, Chile, 18-28, Pampa Avenue Feb. 8-10, Buenos Ayres, Argentina, 18-27.

REHOBOTH of Sunnybrook Farm: Indianapolis 28-29.

ROBSON, May (Academic Producing Co.): Anconia, Mont., 27, Little 28, Bowman 29, Big Timber 30, Billings Feb. 1, Miles City 2, Glendive 3, Dickinson, N. D., 4, Bismarck 5, Jamestown 6, Winifred, Minn., 7-12.

ROLLING Stones (Belwyn and Co.): Chas. 31-28.

ROMARY, The: Cleveland 28-30.

ROUND-UP: Omaha 24-27.

SEVEN Keys to Baldpate (Wentworth, Coban and Harris): Trinidad, Colo., 27, 14 Junta 28, Pueblo 29, Colorado Springs 30, Denver 31-Feb. 6, Ogden, U. S., Salt Lake City 1-11.

SEVEN Keys to Baldpate (Coban and Harris): Boston Dec. 28-29.

SHEPHERD of the Hills (Gaskill and MacVitt): Pittsburgh 28-30.

SHEPHERD of the Hills (Gaskill and MacVitt): Swan, Kan., 27, Independence 28, Cherryvale 29, Coffeyville 30.

SHEPHERD of the Hills (Gaskill and MacVitt): Rochester, N. Y., 27, Laingville 28, Lumberport 29, Fayetteville 30.

SHOW Shop (Belwyn and Co.): N.Y.C. Dec. 28-29.

SILVER (Wm. A. Brady): N.Y.C. 28-29.

SIX Honors: N.Y.C. 28-30.

SKINNER, Otis (Chas. Frohman): N.Y.C. Dec. 28-29.

SO Much for So Much (H. H. Frame): Jersey City, N. J., 28-30.

SONG of Songs (Al. H. Woods): N.Y.C. Dec. 28-29.

STAHL, Rose (Henry H. Harris): Balto. 28-30.

STARR, O. 28, Sandusky 29, Bend, Ind., 30.

STARR, Frances (David Selasco): N.Y.C. 28-29.

STORY of the Money (Comstock and Gaskill): Clait. 24-30.

STUNNY South (J. C. Buckwell): Marshall, Mich., 27, Lawton 28, Paw Paw 29, Hartford 30, Watervliet Feb. 1, Wayland 2, Plainville 3, Chas. 4, Algon 5, Hart 6, Peabody 10.

TEMPER Marie (Messrs. Shubert): Boston 28-29.

THAT Prisoner of Udell's (Gaskill and MacVitt): Florence, Kan., 27, Burns 28, Canton 29, Alma 30.

THINGS That Count (Wm. A. Brady): Cleveland 28-30, Detroit Feb. 1-4, St. Louis 5-12.

THIRD Party (F. Ray Comstock): Phila. 28-29.

THURSTON, the Magician: Chas. 24-30, Grand Rapids 31-Feb. 6, Detroit 7-13.

TO-DAY (Co. A: Harry von Tilner): Pittsburgh 28-30.

TO-DAY (Co. B: Harry von Tilner): Waco, Tex., Feb. 1, 2, Knoxville 3, Dayton 4, Middletown 5, Springfield 6.

TO-DAY (Co. C: Harry von Tilner): Frisco 17-30, Oakland 31-Feb. 6.

TO-DAY (Co. G: Harry von Tilner): Mass. City, Ia., 27, Waterloo 28, Dubuque 29, La Crosse, Wis., 30, Winona, Minn., 31, Red Wing Feb. 1, Stillwater 2, St. Cloud 3, Brainerd 4, Ashland 5, S. Calmet, Mich., 6, Hancock 7, Marquette 8, Ishpeming 10.

TO-DAY (Co. D: Harry von Tilner): Monroe, La., 27, Jackson, Miss., 28, Greenville 29, Clarksville Feb. 1, Helms, Ark., 2, Hot Springs 3, Little

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Winlocks, Louise, Willis, Margaret.
Wolfe, Wolf, Florence Wickham.

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Burton, Samuel, A. D. Be-
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Wallace Bennett, Dean Brown.
Jen. Bush, Louis Baum.
Lawrence, Albert, C. C. Gracovitz.
C. B. Gracovitz.
Cottie, Ernest, Chester, David.
Chase, Curtis, Cooksey, Lewis.
Cody, H. C. Connetta, Lou.
Clerk, Chas. Chapman, B. Cla-
son, Geo. W. Clarke, Frank.
Christie, Fred, Clara.

sleepy of the City of Brotherly Love. To sum up, the leading Col. actors, Lee, Dittichstein, Law, Fields, Taylor, Holme, Julia Hansen, Donald Brian and Joseph Carverton. The miniature girl collecting autographs should have no trouble to get her name filled these days! But in a serious way, the fact that is the fact of the matter is looking to the future of the city and the suburbs, there is such an accumulation of good plays and players here at one time emphasizes more than ever the point that Philadelphia has proven its ability to support all plays of the highest quality and variety. Each playhouse is supplied with a first-class amateur company. Julia Hansen and her co-stars have received a royal welcome at the Forrest, in spite of the fact that most of the people of "The Girl from Utah" have been wanted and "pistolized" for many months. When Julia Hansen, her company came was more than cordial, and many of her old schoolmates from the Fifth and Brown Street section clapped and applauded (his with some star with a warmth that must have reached the very heart of the heavens). As with many a wonder in life, the old schoolmates of the old days when she and Florence Hansen were chums at the Northern Liberties. This old schoolmate has graduated many prominent in every walk of life, business, art or profession and has become a citizen of the city. Miss Hansen and Miss Moore received credit in the theater and water, and when we see the many foreign players at the theaters and then see our own stars, we patronize the plays with a contented feeling of the matter in Philadelphia at last.

The Little Theatre of Philadelphia is again appearing in "The Critic," has left for New York, where it is appearing at the Princess Theater, but it is understood that the miniature playhouse is not to be closed permanently.

Collier's circus is featuring Tom Howard's Kid and the Circus, while the Olympic City business with Grace Tynan and Arthur McWatters as the stars, here after a three years' absence.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Helen Ware in Channing Pollock Playlet—Josie Heather's Songs—Trixie Friganza Returns

HELLEN WARE made her variety debut at the Palace in Channing Pollock's sketch, "It Doesn't Happen"—which really happens to belong to the futile and feverish type of playlet. He has fallen in love with the daughter of his old college chum but had never met her mother—until the action of the sketch starts.

The Lady with the Past Returns

They come face to face down center. She pales. "My God!" he exclaims. There has been a love affair twenty years before.

"How dare you?" she soba, as hubby obligingly goes to dress for dinner.

"I didn't know!"

She refuses to give her consent to the match—"you'd treat my daughter as you treated me!" He insists and dares her to tell her husband of the dark, dark past.

She weeps—she pleads—she is hysterical. Finally she faces him in the doorway. "The girl is your own daughter—anyway, you can't prove it's a lie. Marry her if you dare!"

"It Doesn't Happen" is just a mechanically constructed playlet, built to gain an emotional crescendo. It doesn't ring true and neither is it at all pleasant—as one may glean from giving the plot a glance.

The Emotional Miss Ware

Miss Ware, who looked quite Olga Netherolish—furnished her usual emotionalism, but it didn't get us once because of the palpable unreality of the sketch. Miss Ware sang for a moment at the piano—not at all badly—but the vocal interlude had nothing to do

with the dramatic story. The other members of the company did not distinguish themselves. Carl Eckstrom was absolutely new to his role, due to a sudden change in the cast, and consequently unusually nervous.

"It Doesn't Happen," we venture to add, starts with a darkened stage and has a butler named Bates.

The novelty offering of Han Ping Chien and his Chinese troupe interested us more than any other turn on the Palace bill. Stuart Barnes—despite his lack of new material—amused. He's still able to get a laugh out of the timeworn comic theme of matrimony. Conroy and Le Maire were also on the programme in a familiar skit. We can't understand why these two blackface comedians—the ablest in vaudeville—fail to get new material.

Entertainers who do not make an effort to advance are playing fast and loose with theatergoers—and themselves.

Orville Harrold and His Singing

Orville Harrold was in his second week. He shortened his excerpts from "Pagliacci" and made some changes in his ballads. He sang "I Hear You Calling Me" delightfully and did "The Little Gray Home in the West" and an Irish song, while Emil Polak, the accompanist, gave Blading's "Rustling Spring" for his piano solo.

Personally, we believe Harrold entirely overdoes his acting of the unhappy Canio of "Pagliacci" and that he forces his upper notes unpleasantly. The middle register is still agreeable and simple little ballads like "I Hear You Calling Me" are thoroughly pleasing.

Senorita Isabel Rodriguez, who clicked the castanets while undergoing some mild Spanish movements, was very, very colorless. She utterly lacked variety.

The Four Amaranths work hard but they have a dancing turn which belongs to the period of ten years ago. They turn somersaults, courtesy simultaneously, kick gallery-ward in unison, play at leap frog and generally emulate the Berlin Madcaps of other days.

Maude Muller and Ed Stanley, strolling from either side of the proscenium, meet "in one" and exchange patter on seasickness and kindred delicate and standard subjects.

"This is my Sunday hat," he ventures to remark. "For your weak end," she repartees right back.

Miss Muller has a voice which reminds us of McGraw when an umpire calls out a Giant on a close decision in the ninth.

"The Lonesome Lassies" Do Not Interest

B. A. Rolfe presented "The Lonesome Lassies," words and music by Will M. Hough, at the Colonial. As far as we were able to gather, a certain society belle—for some reason or other—has engaged an actor to make love to her before a motion picture camera. A sportive young man appears, accompanied by a comedy taxi chauffeur, and is mistaken for the hired actor. Later the taxi driver poses as a burglar who becomes first aid to the expiring plot.

The puzzling action takes place on the steps of a red brick Colonial mansion, which was the setting of a former Rolfe act. There is a chorus of eight, with songs, of course, and patter. The choristers help things along when the amateur burglar awakens the household. As society buds, they rush out upon the front lawn—close to the footlights—in frank negligee.

"Did you have to study long to be a burglar?" they ask the chauffeur.

"I worked three years in a steel mill," is the response.

The whole cast is quite indistinguishable. Marguerite Haney is the society belle. She should tone down her voice.

"The Lonesome Lassies" deserve it.

Josie Heather in a Two-Act

Josie Heather is appearing with the song writer, Henry I. Marshall. Mr. Marshall presides at a baby grand and even sings while Miss Heather sits from one pretty frock to another.



HOMER B. MASON,
Appearing in Vaudeville with
Marguerite Keeler in Porter
Emerson Browne's Sketch,
"Married."

Miss Heather, by the way, is an English comedienne—not broad or hard, but buoyant and agreeable. She isn't, however, fitted to the singing of the Tin Pan Alley type of rag which largely makes up the present turn. Miss Heather is at her best in the Scotch song, "Maggie McKensie," and the English lyric, "He Was Nice." Mr. Marshall is a writer of popular pills, so he has arranged his song, "The S.I.S.," for an encore. Wellington Cross made considerable out of this number, but Miss Heather and Mr. Marshall, although he is the author, do not get it across.

We would rather see Miss Heather in a single offering with the right sort of numbers.

Rol Cooper Megrue's Surprise Sketch

Rol Cooper Megrue furnished Eva Condon and Jack Devereaux with a rather lightweight sketch, "The Same Old Thing."

The action centers in a successful actress' boudoir. The star returns from the theater and a young man, madly in love with her, follows. He wants the actress—who is married—to run away with him. The husband, we should note, has a moment before hidden himself—plus a pistol—in an adjoining room. The lovers hear footsteps in the hall. The young man pulls a revolver and faces the door, just as the angry husband—wielding his weapon—bursts into the room behind them. At that moment a voice is heard in the aisle of the theater and the characters face the footlights. The whole thing is supposed to be a rehearsal, the interruption coming from the author out front. The sketch ends, while the scene is being struck, with a comic disagreement between the temperamental star and the leading man on the stage and the irate author in the orchestra aisle.

The idea, of course, isn't at all new. The sketch is pretty slender, but the theatrical atmosphere and the surprise—such as it is—help a little.

Trixie Friganza's Broad Comedy

Trixie Friganza is still asking the orchestra leader about his favorite stone and remarking "mine's a brick." The act is essentially the same as when Miss Friganza was last seen in New York, although there is a medley of travesty of songs, which runs—

"My hat's off to you, Mr. Wilson,
You get me stewed in an hour."

These lines are, of course, not in good taste. Otherwise Miss Friganza is the lady who put polka into avoidupois.



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Charming Vaudeville Audiences in Their Pierrot and
Pierrette Dance.



MISS EVA TANGUAY.

WALL, N. Y.

I WANT so much to be understood!" That little plea sums up all the childlike sincerity of Eva Tanguay. She likes, dislikes, is pleased and made happy; her heart is touched, by flashes—with the acute sensibilities of a child. But people haven't understood her. The stage surrounded her with a barrier of glamour and illusion—and she has developed much as a person would on a desert island. Fame brought her money and the little comforts of life. But the vital things have been missing. There's a lonely longing instead.

It is this childlike appeal that has made Miss Tanguay nationally popular. The gleefulness, the half-impudent assurance, the humor—each quality is distinctly childlike. Her costumes might easily be startling—but they never seem anything but delightfully comic. Miss Tanguay is a sort of girl-who-wouldn't-grow-up. She is a Peter Pan in real life.

It was as we left the theater together to enter Miss Tanguay's limousine that I first felt something of her real personality. The street about the stage door was jammed with theatergoers who, a few moments before, had been cheering her. The crowd itself was a remarkable testimonial of the affection she holds. Only three artists—widely diversant, of widely different appeal—have such a following—Sarah Bernhardt, Mary Pickford, and Miss Tanguay.

Two policemen touched their caps to her and held back the crowd while we crossed the sidewalk. "Good-by, Eva!" the spectators cried as the automobile door closed. "Look back at them," whispered Miss Tanguay to me. She waved her hand, and I caught just the sign of a tear in her eyes. "Isn't it wonderful? Do you blame me for loving every one of them?"

"But they don't really know me—they never will. They call out 'Hello!' and I'm gone. Sometimes I almost tremble to think that I've the power—such as it is—to sway and interest them."

"I DO CARE!" SAYS EVA TANGUAY

"I Want So Much to Be Understood"

The limousine turned toward the city. The huge incandescent signs of New York flashed far in the distance. Miss Tanguay—the Tanguay of the dynamic vitality, the live-wire magnetism—leaned back rather tired and quite repressed.

"Of course, you know my little story. I'm really a French girl, and I was born across the Canadian border. I was living in Holyoke, Mass., when I made my first appearance. Francesca Redding, then at the head of a traveling repertoire company, gave me a chance to appear at a Saturday matinee. Finally she persuaded my mother to let me go on the stage, and I became an actress—at eight dollars a week."

I told her a little story Miss Redding related to me some years ago—how the youthful Eva acquired a trained rooster and refused to part with it on the company's tour. The hotel folk naturally objected to the crowing of the pet at daybreak, but Eva had been obdurate.

Miss Tanguay laughed. "I've always loved pets. I love the love they give me. I'm sure of its sincerity. That's why I value my dog now more than anything else in the world." There was loneliness in that remark. The smile had gone from her lips.

"Why do you think people like me?" she asked.

"Your personality—" I ventured.

"Personality; how do you describe it? I've figured it all out as a little more than that. I love my audiences, and I make them feel that I love them. And all the love I give them comes back across the footlights, multiplied by all the folk out front."

"Sometimes I feel badly. I know I can't do my work as well as usual; but I do it with every bit of the love in me. They feel all that—when I'm behind the footlights."

"But they don't know me as I am. They don't understand my sincerity. I'm a sort of harum-scarum, don't-care creature. I know what people think of me from the songs they send me to read. They're all the same. I-don't-care is at the heart of every one of them."

"Shall I tell you how much it hurts me to sing 'I Don't Care?' I detect it—but, perhaps, I shouldn't, because my audiences love it. 'I Don't Care' was one of the song hits of a musical show, 'The Sambo Girl,' in which I appeared before I ever went into vaudeville. Naturally, I used it as a part of my first variety act. That's how 'I Don't Care' came into being. In 'The Sambo Girl' it was the song of a character in the piece; in vaudeville it became a part of me. Audiences didn't distinguish the difference."

"I've been seven years in vaudeville." Miss Tanguay is unquestionably proud, of course, of her record. "I've held my drawing power. Other stars have come, and most of them have gone. That's the real test—bringing the same people back again and again, year after year, to see you."

"Now I've determined to put an optimistic note into all my songs. I've always received many letters from people out in front. 'You made me forget,' they often say. 'You made me a little happier.' Perhaps—with all the illusion of me—the songs strike home the more. They come to see a person who rushes madly about the stage—and they unexpectedly get something that makes them think."

"I can tell intuitively whether or not I want a song from merely reading the words in manuscript. I know instantly what I can do with it. I particularly like the 'Hurry Up' number of my present repertoire. Paul Arlington, whose wife makes all my costumes, wrote it." "Toot Your Horn If You Never Sell a Clam" is one of the favorites among the older numbers. Its homely optimism brought many a letter to her.

Speaking of costumes, Miss Tanguay designs every one of her picturesque stage creations. "Design them? I should say I do. I decide even upon every bit of lace. They wouldn't reflect my real self if I didn't."

She is a severe critic of her own work. "I



"AUDIENCES BELIEVE I'M A SORT OF HARUM-SCARUM, DON'T-CARE CREATURE."

opened this season in Boston," she said. "I was bad vocally, and my songs were worse. I rested, and tried a couple of new numbers in Philadelphia. I went better, and then opened in Brooklyn with five new songs. My act began to seem like something, but I was still lacking. At the Palace I went well—my songs were beginning to run smoothly and to develop—and at the Alhambra I commenced to feel that I was really going as I should."

"Curiously, I've discovered that all my present songs have a little comic element in them. I hadn't planned that—because I've never thought for a moment that I'm a comedienne. I've always looked upon myself as just a song-and-dance artist."

"I'm glad, indeed, to be back in vaudeville. My place is there—where I can be surrounded by the right sort of material to aid me. And the beautiful way every one has treated me—Friends told me how splendidly I was billed in front of the Palace, and I motored down to see it. It was so wonderful that I must have wept a tear or two as I sat back in my car and rode past the theater."

Then she told me a little of herself. "I've a home at Seagate, with twelve lots and a big fence around it. I want you to see my library sometime. You can look at my books and understand how I've been studying things out for myself."

Miss Tanguay is interested in Christian Science. "When I'm discouraged my practitioner always tells me, 'You have the power to aid others by making them feel your love.' So I'm not the Eva of old. I used to think I had to shout for anything and everything when I wanted it. Now I know that our troubles are only as real as we make them."

The limousine had been flashing along Broadway and drew up in front of the hotel. "Please tell them about me as I am," Miss Tanguay said, in parting, "for they have all the love that's within me."

We stepped from the car. The languor seemed to drop away as she ran, laughing, up the steps toward the brightly lighted hotel lobby. She was again the Tanguay the public knows. But somehow I felt that the real woman was still back in the shadows of the limousine—trying to think things out for herself.

FREDERICK JAMES SMITH.



MISS TANGUAY'S RESIDENCE AT SEA GATE.

WALL, N. Y.

NAN FROM ODESSA

A New Personality Crosses the Broadway Horizon—How Nan Halperin Came to New York with Art, Experience—and Youth



NEW personality—appealing and direct—reached across the Colonial footlights a few weeks ago when Nan Halperin stepped upon the stage—seemingly from nowhere. Yet—behind the demure smile—were years of trying and hoping and waiting.

Here was a little singer with humor, art—and youth. Perhaps Miss Halperin summed it all up better in one phrase, when she talked to me sometime after her New

York debut. "I've youth," she said, "and that's almost everything." Miss Halperin luckily has more than youth, for she possesses years of experience which date back to the days when she was sort of child prodigy.

Youth means a fresh viewpoint, an utter, even impudent, disregard of odds—and ideals. But experience adds resource and depth to the method of attack. Unfortunately one usually exchanges youth for experience. So Miss Halperin's future seems quite unlimited.

She isn't American. She confessed it with just a touch of regret in her voice. She was born at Odessa, on the Black Sea, in Russia, but was brought to America when a year old.

Miss Halperin—in ideas and ideals—is thoroughly American. But, when she speaks of herself, you catch something of the Slavonic fire in her brown eyes; something of the tragedy of her race in her smile. She—even though she may yet doubt it herself—could sound the depths of a dramatic song.

But first we must tell Miss Halperin's story. Her parents settled in Minneapolis and there she was raised and educated. Although a Jewess, she was sent to a Catholic convent, where she studied vocal music and the piano. Next she took up elocution and voice training with Mrs. St. John-Brenan, then teaching in the Lyceum Theater Building in Minneapolis. Her first hit was in a juvenile production of "Pinafore," in which she played Sir Joseph Porter. A production of "The Chimes of Normandy" was rehearsed—with

Miss Halperin as the miser Gaspard—and she still regrets that the opera wasn't produced. Characterization always interested her. Despite her youthful success, she went back to high school. The following summer—at the age of fifteen—she appeared in vaudeville in child impersonations. The next Winter she returned to school. Then came an engagement with a repertoire company.

"I didn't go back after that," related Miss Halperin. "We toured on to the Coast. There one engagement in musical and dramatic stock followed another. We visited and played long seasons in the Coast towns—Long Beach, San Diego, and other places.

"Two bills a week were the rule. The experience was hard and rigorous. Yet it was vastly instructive and, in many ways, delightful. I'd like to go back—if I weren't ambitious.

"In each place we made new friends, who came to see us in each offering. The informal way of the Californian theatergoer is hard to resist. Between the acts, little girls used to come down the aisles with wild flowers they had picked just before going to the theater. 'Here's something I brought you, Nan,' they'd say across the footlights.

"Gradually I came East—to Chicago. I played the Western Association variety theaters." By this time Miss Halperin had married a young song writer, W. B. Friedlander. With his aid in supplying songs that fitted her personality, she began to advance rapidly.

"First I did a single and later I headed a girl act, 'Nan Halperin and her Suffragettes.' In that skit I played sixty-eight consecutive weeks—before nervous prostration got me. After that I resolved—if I ever did anything more in vaudeville—to be a single.

"I had gradually reached a position of headliner on the small time bills. As the feature—with five acts on the programme—I appeared next to closing. Sometimes Eastern performers were on the bills—an Eastern artist in Western small time is usually an entertainer who has slipped down and backward—and they always dropped a few hints to me about New York. 'You go big in these tank burrs,' they'd say, 'but wait until you ever strike New York. Class counts there.'

"So New York became the goal of all my dreams. I feared it, but I wanted to reach it—and I waited. An opportunity came to try musical comedy and I accepted. It was 'The Broadway Honeymoon,' and Joseph Howard, Mabel McCane, Emma Carus, and Carl Randall were in the cast. I was the ingenue—Mr. Randall's dancing partner—for the first four weeks of the Chicago run, and when Miss McCane left the cast, I played her role for the other four weeks of the run at the Whitney Theater.

"Then I resolved to try vaudeville again—and risk New York's verdict. I came East, but nervous prostration again upset my plans. I rested for weeks—and planned it all over again. Finally I received a week's booking at the Brooklyn Prospect and things began to turn my way. I opened a week or two later at the Colonial—and I went quite well. New York didn't seem so heartless and cold after all.

It was like a dream come true—doing my single just before Ethel Barrymore, for she had been my idol as a little girl 'way back in Minneapolis. 'You're on the same bill with Ethel Barrymore in New York—isn't it wonderful?' I kept repeating to myself."

Miss Halperin cannot be compared to anyone else in vaudeville. She is thoroughly distinctive and original. She explained it to me:



MISS NAN HALPERIN. Photo. N. Y.

"My husband writes my songs. Between us, we understand my limitations and try to write lyrics that have a story and are just a little bit different. Let me tell you something. Just before I opened at the Prospect I went to see Irene Franklin.

"I had a kiddie number in my repertoire then, but it came out after I watched Miss Franklin. She is a really wonderful artist and I could never hope to equal her impersonation. Besides, I didn't want to be compared to anyone. Quite naturally—and justly—the verdict would not be in my favor.

"I must feel a song to do it successfully. When I come out to do a number that doesn't really seem a part of me, I always feel that my very attitude shrieks, 'This is going to be a bad number, folks.' Then my personality is forced and artificial—and no one can really succeed with a manufactured personality. It must reflect your real self."

Miss Halperin has some three hundred songs—all original ones—in her repertoire. Entertainers who search from song publisher to song publisher in vain quest of a suitable song, will understand just what that means. "They're all intimate, personal songs—distinctly a part of me," she explained. "They would never do until audiences really begin to know me. Once I'm accepted, I can begin drawing upon them."

The measure of success already accorded Miss Halperin has been won on sheer merit. "I have no song pluggers," she says, "because my songs aren't published numbers. I've not bought a single newspaper notice. I've no real friends in the audience—because nobody knows me yet.

"I want to succeed just as myself. But I want to succeed."

THE VARIETY FOLK

Vaudeville, by Caroline Caffin, New York: Mitchell Kennerley. \$3.00 net.

Miss Caffin's impressions of vaudeville cover many, but not all, of the best known entertainers of the two-a-day. She has classified them in divisions, under personality, characterization, music, the dance and the dramatic artist. In an interesting style, Miss Caffin writes from the viewpoint of a casual vaudeville patron, painting a sort of word picture of the entertainers' methods. Her work is impressionistic rather than critical. We do not always agree with Miss Caffin—something of discrimination, of critical analysis, is lacking—but we admire her for her appreciation of Yvette Guilbert, Albert Chevalier, Cecelia Loftus, Ethel Barrymore, Arnold Daly and other notable artists who have appeared in the varieties.

As to other things we disagree, for instance, when she contends that Eva Tanguay is the product only of self advertisement. Here Miss Caffin does admit a little doubt. "What the audience expects from her is energy, not art," she writes, "and this is all that she lays claim to. She is an enigma hard to solve. Either she is the Olree of the Force of Advertising, intoxicating her admirers with the exuberance of her own verbosity. Or else she has indeed caught something of the elemental dynamic buoyancy that enables mankind to over-ride disaster and, having caught it, is radiating it upon a nerve-racked world. Anyway, she is an Enigma."

Miss Caffin herself best expresses the purpose of the volume. "A few impressions," she says, "which have projected themselves with more or less vividness upon the ever moving picture of public favorites during the last few years, is the utmost that I have attempted."

To our way of thinking, the feature of the volume is Marius de Kay's cartoon pictures of the various artists. In the main, they are delightfully vivid caricatures.



"I'VE YOUTH," SAYS MISS HALPERIN, "AND THAT'S ALMOST EVERYTHING."

Photo. N. Y.

KATHLEEN CLIFFORD RETURNS SOON; NAZIMOVA'S HIT IN "WAR BRIDES"

Molly McIntyre Comes to Palace on Feb. 8—Nella Webb's American Reappearance

BY WALTER J. KINGSLY

MISS MOLLY MCINTYRE will make her vaudeville debut at the Palace Theater on Feb. 8, under the direction of James Allison, who also looks after the interests of Miss Kathleen Clifford, and is one of the prominent newspaper correspondents located in New York. Miss McIntyre will appear in "Scotch Mist," a one-act play by Joseph Herbert. It is best described as an up-to-date version of "She Stoops to Conquer," boiled down to twenty-five minutes and adapted to vaudeville.

Mention of Kathleen Clifford reminds me that she will soon return to Keith vaudeville after a long and prosperous London engagement. In fact, little Miss Clifford has been one of the few Americans to engage the fancy of London to such an extent that her engagement was continued at full salary after the war broke out. She will bring back with her a routine of new songs and some smart costumes. She is already booked for a long tour of the Keith houses.

Nella Webb, the American girl who went abroad a few years ago, and, taking up the art of the diseuse, became decidedly popular, will reveal her highly-praised gifts for entertainment at the Colonial Theater next week. Miss Webb won real fame for herself as a comedienne abroad and, but for the war, would have been headlining still in the big British music halls. There is no one like her on the American stage at present, and the directors of Keith vaudeville expect a pronounced success for her. At any rate, there will be a new "turn" with distinction and refinement—and that is a great deal. Miss Webb comes back to us with more good wishes from the other side than any artist of recent years.

Having turned down vaudeville for the present, Harry Corson Clarke, who returned recently from a four years' tour of the world, has organized a small comedy company to play the Panama Canal Zone. He will sail from New York, Feb. 4. James Dealy, former stage-manager at the Casino and the Winter Garden, and Bertha Kramer (Mrs. Dealy), will be featured in the Clarke Company. Mr. and Mrs. Dealy are popular in vaudeville as Dealy and Kramer.

Truly Shattuck is a long way from be-

ing dead, as mysterious rumors have whispered. She is working hard a long way from here and doing quite well. She is minding her own business and will come back to Broadway with money and health. Any one with the heart of friends possessed by Miss Shattuck would be foolish to ever lose heart if things did not break right for a spell.

Emma Calve says that at present she has signed no vaudeville contracts.

Margaret Wyckley, one of our few consummately clever actresses, will be seen in vaudeville if the right sketch offers.

Emmett Corrigan will open at the Palace in a few weeks with a one-act play that is said to furnish him quite the strongest role of his career.

Nazimova is packing them into the Palace, and the line of motora reaches to Fifth Avenue. Fashion socks to see her even more than it did to Bernhardt. Her message in "War Brides" is quite unforgettable. Read the play itself in the February Century.

Gus Sohike will return to New York in the Spring to stage a few big vaudeville features. He has just put over another success in London in "Dick Whittington," a Palladium pantomime. He now has to his credit in London these hits: "Come Over Here," "A Year in an Hour," "The Passing Show," and "The Whirl of the Town."

Orville Harrold felt the strain of two performances a day for fourteen consecutive days and, but for his robust physique, would have tired out. Carl Joera's week at the Palace taxed his throat to the utmost. Twice a day, under the necessity of "putting songs over," is a feat that makes the opera stars in vaudeville think twice before accepting consecutive booking.

Nora Bayes is rehearsing the role of Cleopatra at the Winter Garden in the place of Valenska Suratt, whose heart remains true to vaudeville. It looks as though Miss Bayes knew where she was going when she hurried her ultimatum at the booking powers.

MOLLY PEARSON HAS SCOTCH SKETCH; FLETCHER NORTON IN NEW ACT

Lee Kugel and Gus McCune to Produce "The Red Hate"—
Swan Wood in Dancing Specialty

Fletcher Norton and Nina Payne broke in a spectacular novelty dancing offering at the Hudson Theater, Union Hill, last week. According to reports, the act scored decidedly and will tour the United States.

Frank Evans is arranging a New York opening for Mr. Norton and Miss Payne.

Molly Pearson, the original Bunty of "Bunty Pulls the Strings," opens under M. S. Bentham's direction in a new playlet, "A Scotch Cocktail," in Jersey City on Feb. 8.

Lee Kugel and Gus McCune will produce "The Red Hate," a new playlet by John Willard, author of "The Green Beetle," at the Palace on Feb. 8. Emmet Corrigan will be the featured member of the cast.

Richard Bennett's tour will be directed by Messrs. Kugel and McCune, who will also present Martha Hedman in the variety. Miss Hedman has not yet found a suitable vehicle.

I. Robert Samuels has secured Molly McIntyre, last seen as the star of "Kitty MacKay," for vaudeville. Miss McIntyre will come to the Palace on Feb. 8, and her playlet will be staged by William Elliott.

Harry Delf is making his first appearances in Newark this week in a new vaudeville act, booked by M. S. Bentham. Delf is assisted by two young women. He was last seen in "The Midnight Girl."

Swan Wood, last with "The Passing Show of 1912," and Sheridan Dupont, assisted by a company of six, will be seen in the Keith houses shortly in a scenic dancing novelty, booked by Alf T. Wilton.

George McFarlane opens his vaudeville tour at the Prospect on Feb. 8.

Nat M. Willis, now on the Orpheum Circuit, has commissioned James Madison to write him an entirely new monologue for his reappearance in the East. Meanwhile, Mr. Madison is also under contract to Mr. Willis to supply him weekly with comedy telegrams and satirical local news bits pertaining to the different cities in which he is appearing.

Mr. and Mrs. Gene Hodgkins will be seen in dances, and Rose Coghlan will offer Edgar Allan Woolf's playlet, "The Discovery."

A novelty offering, "Red Music and White Magic," will shortly be seen on the Orpheum line. It is the work of Winthrop B. Chamberlain, dramatic editor of the Minneapolis Journal, and deals with native Indian music and folk-lore. Harold A. Loring, former dean of the Southland Seminary Conservatory, of St. Petersburg, Fla., who has devoted much of his time to the study of Indian music on the Western reservations, is appearing in the sketch, aided by a full-blooded redskin, Grover Eaglewing.

Neil McCay and Dorothy Morton have formed a vaudeville partnership and will tour the Keith houses under Alf T. Wilton's direction in a comedy with music by Ray Peck.

After a successful season of twenty weeks, Grace La Rue is resting at Palm Beach, Fla. She will be seen at the Victoria next week.

Jack Kennedy has been routed for an Orpheum tour by Edward S. Keller. Mr. Kennedy will start the circuit in Willard Mack's playlet, "The Flare Back," at Minneapolis, on Feb. 7. Mr. Kennedy is now appearing in the Middle West.

"The Pipes of Pan," a dancing novelty of the classical type, opens at the Bushwick on Monday.

Mildred Blanchard will be seen at the Broadway Theater on Monday in "The Sacrifice." The sketch will be offered but twice daily.

Hugh Dilman and Frances Whitehouse, one of the authors of "The Worth of a Woman," have completed two playlets. Fay Courtney will probably be seen in one of them, and the other is likely to be presented under the direction of Max Hart.

George P. Murphy has given up his plan to form a vaudeville partnership with Nellie Francis, formerly of Henry and Francis, and is likely to be next seen in vaudeville with Edna Whistler.

Allan Dinehart won an unusual hit recently at the Chicago Palace in Everett S. Husky's playlet, "The Meanest Man in the World." Charles Collins, in the Chicago Evening Post, told how the sketch made a well-known Chicago critic weep. "It's just a dueling between a man and a girl, but it is crisp and human and very well acted. It was, indeed, as played by Mr. Dinehart and Marie Louise Dwyer, an affecting little moment. I have seldom seen in vaudeville acting as true as theirs."

Frank Evans has booked Henrietta Crossman in her sketch, "Thou Shalt Not Kill," for thirty weeks.

John B. Hymer, who played Tom Walker in "The Devil and Tom Walker," will appear at the Victoria on Feb. 22 in "At Jintown Junction." Mr. Hymer will play Asher, an old dinky waiter, in a small Southern hotel. The act is being produced by Jack Levy.

Frank Whitman, the dancing violinist, has completed twelve weeks' bookings in New York, covering every Keith house. He opened in Utica on Monday and is routed solid to the middle of April.

The Courtney Sisters opened a Middle Western tour on Monday at the Chicago Palace. They will later be seen in Milwaukee, St. Louis, Memphis, and New Orleans.

Charles McNaughton comes to the Alhambra on Monday in a musical act.



La Pine, Seattle.
MISS LILLIAN SHAW,
Appearing at the Palace This Week.

IN THE LONDON 'ALLS

"Der Tag" Flivers, and (No More Patriotic Sketches Will Be Booked—English Notes

London (Special).—Things are picking up in the vaudeville field. Business is becoming brisk—a lot of Monday next compared to the old days, but it's good. Many houses pay more than 100 per cent. of salaries now—with the salaries a certainty. "The Beauties" is a success, while "The Redheads" is booked into 1913. Sir James M. Barrie's sketch, "Der Tag," at the Coliseum, was an awful failure. Alfred Lester has a new sketch, "The Leashholderman." He scored, too, at the Coliseum with it. It is a daring thing to try a new comedy at this house. Lester remains eight weeks—almost unprecedented for a comedian.

Stone and Kalins are to play the Stoll tour. Gerald Kirby has just played in Max Pemberton's "Bells of St. Valois." There is a surfeit of patriotic stuff just now and managers will book no more.

Harry Piller, who recently left Gaby Dealy, and Teddy Gerard, who has just left the Alhambra, opened recently at the Pavilion, booked by Will Collins. They have created a sensation. Gaby has outdone herself in sensational costumes, and the engagement will be extended.

The estrangement between Gaby and Piller isn't likely to last long. It is rumored that she visited him in his dressing room and that many tears were shed. Anyway, Gaby saw the opening of Piller and Gerard at the Pavilion and sent flowers.

Gaby, by the way, is going into a revue at the Duke of York's Theater, under Charles Frohman's direction, after "Peter Pan" closes.

Nila Shields is doing a new departure in male impersonations—a broken down "tom"—very shabby-genteel character, in the song "I'm Burlington Bertie from Bow," which means something like "I'm Fifth Avenue Bertie from Bronx." It is a decided success. In fact Miss Shields is doing so well she could not make her scheduled flying visit to New York.

The Romano Brothers—strong men and boxers—are here and doing well.

Although dancing seems to hold on in America, it is dead over here.

CHICAGO VAUDEVILLE

Chicago (Special).—Eddie Foy and the little Foyes topped at the Majestic last week. Madame Mariska Aldrich sang agreeably. Gus Van and Joe Schenk entertained. Chick Sale amused with his characterizations, and the remainder of the bill included Haraban and Grobs and Clara Jugg.

Blanche Ring headed the Palace bill in "Oh, Papa!" T. Roy Barnes and Beanie Crawford appeared. Hermine Stone offered "The Last of the Quakers," and the Mag-boys danced. A. C. WILKIE.

CIRCUIT PURCHASE DENIED

Messrs. A. Paul Keith and E. F. Albee, as president and vice-president of the B. F. Keith Circuit, have issued a statement which, in part, reads:

"An article appeared in one of the morning papers to the effect that the Keith interests were about to purchase the Loew Circuit. This report is entirely erroneous. As far as the Keith interests are concerned, it has had no thought and has none now of purchasing the Loew Circuit or any other circuit."

The appearance of Blanche Walsh at the Prospect Theater last week was a welcome event, demonstrated by the capacity business. On the same bill were "Wee Georgie" Wood, Julia Curtis, Jackson and Laren, Weston and Claire, Ioleen Sisters, Coakley, Henvey, and Dunlevy, and Lipinski's Dogs.



Asby Co., Sydney, N. S. W.
Mlle. MARGUERITE AND FRANK GILL,
Dancing in the Middle West.

William Burr and Daphne Hope

In an Artistic, Modern Love Episode
"A LADY, A LOVER AND A LAMP"
Direction Jule Jacobs



FRANK FOGARTY

The Dublin Minstrel

Direction Albert Sutherland

JAMES McCORMACK & ELEANOR IRVING

"BETWEEN DECKS"

By THOMAS J. GRAY

Direction EDWARD S. KELLER

RAY SAMUELS

The Blue Streak of Vaudeville

Booked Solid United Time

ROBERT T. HAINES

And His Associate Players, Presenting
"THE MAN IN THE DARK"

Direction M. S. BENTHAM

CLAIRE ROCHESTER

Headlining in Vaudeville

ALAN BROOKS

Promoting
"STRAIGHTENED OUT"
Written and Staged by Mr. Brooks
Direction MAX HART
Two Laughs a Minute

VALERIE BERGERE

AND HER COMPANY

In Dramatic Playlets

ALLAN DINEHART

Assisted by MARY LOUISE DYER
In "THE MEANEST MAN IN THE WORLD," by Everett S. Ruskay
Direction MAX HART

BONITA

SAGE HOME
After Two Successful Years Abroad
IN VAUDEVILLE

AL RAYNO'S BULL DOGS

Bully Comedians Foot Ball Frolics
Direction M. S. BENTHAM

ERNEST AND MARJORIE ANDERSON and BURT

In Vaudeville for the Season

Booked Solid

Direction Jos. M. Schenck

THE ORIGINAL Spisself Bros. and Mack

In a European Novelty
THE NEW CHEF
Direction M. S. BENTHAM

KATE ELINORE

AND

SAM WILLIAMS

Booked Solid Orpheum Circuit

GRACE LA RUE

The International Star of Song

CHAS. GILLEN, Pianist

Direction ALF. T. WILTON

THE AMERICAN COMEDIENNE

Miss IRENE FRANKLIN

With Mr. BURTON GREEN at the Piano
Hotel Marie Antoinette New York City

ALICE LLOYD

IN VAUDEVILLE
Commencement, PAT GARRY

CECILIA WRIGHT

Direction United Booking Office

WINONA WINTER

"THE CHEER UP GIRL"

The Season's Daintiest Hit

DIRECTION ALF. T. WILTON

VAUDEVILLE'S MOST BEAUTIFUL POSING ACT

Mme. HENRIETTE DE SERRIS

And a Company of 12 Artists

Direction FRANK EVANS, Inc.

MARION MURRAY

Assisted by HAROLD VOSBURGH

"A Modern Prima Donna"

By Edgar Allan Woolf

NAN HALPERIN

Management M. S. BENTHAM

CECIL LEAN

Assisted by

CLEO MAYFIELD

Direction M. S. BENTHAM

NAT M. WILLS

THE HAPPY TRAMP

Kelth and Orpheum Time

Direction M. S. BENTHAM

JOAN SAWYER

Assisted by GEORGE HARCOURT
IN VAUDEVILLE

EVELYN NESBIT

—AND—

JACK CLIFFORD

SONGS and MODERN DANCES

Direction H. B. MARINELL

M. S. BENTHAM PRESENTS

THE MAGLEYS

SPECIALTY DANCERS

In an Original Dance Review

[illegible]

ETHEL—HOPKINS SISTERS—EMMA
DAINTY SINGERS OF DAINTY SONGS
At the Royal Theatre this week

BIRD MILLMAN

"The Most Attractive Wire Artiste"

NOW IN VAUDEVILLE

**The Coming Season
with
BARNUM and BAILEY**

KING Quartette: Poll's, New Haven, 25-27; Palace, Springfield, 28-30.

KINGSTON and Elmer: Orph., Minneapolis: Orph., Duluth, 31-Feb. 6.

KING and Fowley: Royal, N.Y.C.; Bushwick, B'klyn, Feb. 1-4; Grand, Syracuse, 5-12.

KINK, Hazel, Trio: Palace, Springfield, Feb. 1-7.

KLEIS, Musical: Poll's, Hartford, 1-4.

KLEIS and Harland: Orph., Salt Lake City: Orph., Denver, Feb. 1-7; Orph., Lincoln, 8-12.

KORNAU, Fred: Colonial, Norfolk, Feb. 1-3; Loric, Richmond, 4-9; Orph., Birmingham, 8-12.

KRAMER and Morton: Orph., Harrisburg, Feb. 1-3.

KRAMER, The: Poll's, Scranton, Feb. 1-7; Orph., Harrisburg, 8-12.

KRAMER, Brothers: Keith's, Columbus: Keith's, Cincinnati, Feb. 1-3; Keith's, Indianapolis, 4-9.

KRAMER, Lina and Darras Brothers: Orph., St. Paul: Orph., Omaha, 31-Feb. 6.

KRONOLD, Hans: Columbia, St. Louis: Orph., Memphis, 31-Feb. 6.

KURTIS, The: Keith's, Boston, Feb. 8-12.

KYLE, James, and MacCurdy Co.: Sheridan Square, Pittsburgh, 1-4.

LAAN and Dale: Orph., Jacksonville, Feb. 1-4.

LA FRANCE and Bruce: Orph., Los Angeles.

LAI MON KIM: Orph., Birmingham, Feb. 1-3; Forsythe Atlanta, 8-12.

LAMBERT: Orph., St. Paul, 31-Feb. 6.

LA MILG: Keith's, Phila., Feb. 1-3; Keith's, Indianapolis, Feb. 8-12.

LAMONT, The: Palace, Springfield, Feb. 1-4; Poll's, Hartford, 8-12.

LANCUN, Lucier, Co.: Victoria, Charleston, 25-27; B'klyn, Savannah, 28-30; Forsythe Atlanta, Feb. 1-4.

LANE and O'Donnell: Dominion, Ottawa.

LANUDON, The: Keith's, Columbus: Keith's, Cincinnati, Feb. 1-3; Keith's, Indianapolis, 4-9.

LA ROCCA, Ray: Orph., Montreal: Dominion, Ottawa, Feb. 1-3; Colonial, N.Y.C., 8-12.

LA RUE, Grace: Victoria, N.Y.C., Feb. 1-3.

LAUDER, Alex: Victoria, N.Y.C., Feb. 1-3.

LAVERNE, Darling: Keith's, Prov., 8-12.

LA VINE and Luman: Poll's, New Haven, Feb. 1-3; Poll's, Hartford, 8-12.

"LA W N Party": Palace, Springfield, Feb. 1-4; Maryland, Baltimore, 8-12.

LA WENCK and Harbilla: Orph., Portland.

LEE and Cranston: Orph., Harrisburg, Feb. 1-4.

LE GROS: Temple, Detroit, Feb. 8-12.

LE HORN and Dupree: Temple, Detroit, Feb. 1-3; Temple, Rochester, 8-12.

LEIGHTON, Three: Keith's, Boston: Shea's, Buffalo, Feb. 1-3.

LEON, Cecil, Co.: Keith's, Boston.

LEONARD and Russell: Bushwick, B'klyn, Feb. 1-3; Royal, N.Y.C., 8-12.

LE REN and Le Ren: Poll's, Bridgeport, Feb. 1-4.

LESLIE, Bert, Co.: Keith's, Cincinnati, Feb. 1-3; Keith's, Indianapolis, 8-12.

LEVERING, Co.: Orph., Harrisburg, 8-12.

LEWIS and Russell: Orph., Des Moines.

LEWIS, Henry: Orph., B'klyn: Alhambra, N.Y.C., Feb. 1-3; Prospect, B'klyn, 8-12.

LEWIS, Tom, Co.: Victoria, N.Y.C.; Bushwick, B'klyn, Feb. 1-3.

LEWIS, Wharry, Quintette: Orph., Portland.

LIND, Homer, Co.: Keith's, Phila., Feb. 1-3.

LITTLEFIELD, Marion, Co.: Prospect, B'klyn: Keith's, Phila., Feb. 1-3; Keith's, Wash., 8-12.

LLOYD and Britt: Poll's, Hartford, Feb. 1-4.

LLOYD, Alice: Orph., Los Angeles, 24-Feb. 6.

LLOYD, Rosie: Keith's, Phila.: Grand, Syracuse, Feb. 1-3; Shea's, Buffalo, 8-12.

LOCKETT and Waldron: Orph., Memphis: Orph., New Orleans, 31-Feb. 6.

LOHME and Sterling: Orph., Harrisburg, Feb. 1-3; Grand, Pittsburgh, 8-12.

LONDON, Louis: Orph., Portland.

"LONESOME Lasses": Keith's, Wash.: Alhambra, N.Y.C., Feb. 8-12.

LORRAINE and Burke: Victoria, N.Y.C.

LORETTA, Three: Keith's, Toledo: Keith's, Columbus, Feb. 1-3; Columbia, Grand Rapids, 8-12.

LOYAL, Animals: Orph., Seattle: Orph., Portland, 31-Feb. 6.

LUIGLE and Mils, Cockle: Temple, Detroit: Temple, Rochester, Feb. 1-3; Orph., B'klyn, 8-12.

LUMINA, Four: Orph., Montreal, Can., Feb. 8-12.

LYDELL, Rogers, Lydell: Orph., Denver.

LYONS and Yocco: Dominion, Ottawa: Colonial, Erie, Pa., Feb. 1-3.

LYONS, Three: Orph., Birmingham: Forsythe Atlanta, Feb. 1-3; Bijou, Savannah, 8-10.

LYTTON, Le Roy, Co.: Keith's, Indianapolis: Keith's, Louisville, Feb. 1-3.

MACK and Orth: Orph., Harrisburg: Orph., B'klyn, Feb. 1-4.

MACK and Walker: Palace, Chicago: Palace, Chicago, 31-Feb. 6.

MADDEN and Fitzpatrick: Poll's, Scranton: Orph., B'klyn, Feb. 1-4.

MAGLEY, The: Keith's, Prov., Feb. 1-4.

MAHONEY and Auburn: Keith's, Phila., Feb. 8-12.

MAIDS, Dairy: Poll's, New Haven, Feb. 1-4.

MAHIE, Daisy: Maj., Milwaukee: Palace, Chicago, 31-Feb. 6.

MARKLEY, Frank: Grand, Pittsburgh: Keith's, Toledo, Feb. 1-3; Columbia, Grand Rapids, 8-12.

MARLO and Duffy: Royal, N.Y.C.

MARTIN and Fabiani: Keith's, Wash.

MARTINS, Flying: Colonial, N.Y.C.

MARX Brothers Co.: Keith's, Boston: Keith's, Prov., Feb. 1-3; Bushwick, B'klyn, 8-12.

MAHER, The: Alhambra, N.Y.C., Feb. 1-3; Victoria, N.Y.C., 8-12.

MASON and Kewer: Orph., Minneapolis, 31-Feb. 6.

MAXINE Brothers and Bobby: Orph., Birmingham, Feb. 1-3; Bijou, Savannah, 8-10; Victoria, Charleston, 11-13.

MAYO and Tully: Shea's, Buffalo: Shea's, Toronto, Feb. 1-4.

McCLOUD and Cary: Keith's, Columbus, Feb. 8-12.

McCONNELL and Simpson: Orph., Des Moines: Orph., St. Paul, 31-Feb. 6.

McCORMICK and Irving: Victoria, Charleston, 25-27; B'klyn, Savannah, 28-30; Orph., Jacksonville, Feb. 1-4.

McDERMOTT, Billy: Colonial, N.Y.C.: Keith's, Wash., Feb. 8-12.

McDEVITT Kelly and Lucy: Keith's, Cincinnati, Erie, Pa., Feb. 1-4.

McDONOUGH, Ethel: Shea's, Toronto: Poll's, Scranton, Feb. 1-7.

McFARLAND, Marie and Sis: Orph., New Orleans.

McFARLAND, Alexander: Orph., Seattle, 31-Feb. 6.

McGINN, Francis, Co.: Maj., Chicago: Orph., Montreal, Can., Feb. 8-12.

McGHEE, Mr. and Mrs. Jack: Shea's, Toronto, Feb. 1-4.

McKAY and Ardine: Orph., Oakland, 31-Feb. 6.

McLEANS, Australians: Orph., Oakland.

McLURE, Tex: Keith's, Cincinnati: Orph., Grand, Pittsburgh: Keith's, Wash., Feb. 1-3.

McMAHON-Diamond Co.: Bushwick, B'klyn.

McMAHON and Chang: Orph., Frisco: Orph., Sacramento, Feb. 1-3; Victoria, Stockton, 3-4; Yosemite, San Jose, 6.

McWATERS and Tyman: Prospect, B'klyn.

McWHAN'S Dogs: Orph., Des Moines: Orph., Sioux City, 31-Feb. 6.

MELVILLE and Higgins: Orph., Winnipeg, 31-Feb. 6.

MELVINS, Three: Bijou, Savannah, 25-27; Victoria, Charleston, 28-30; Orph., Jacksonville, Feb. 1-4; Forsythe Atlanta, 8-12.

MERCHES: Orph., Frisco, 24-Feb. 6.

MERKETT, Bert: Orph., Minneapolis: Orph., Sioux City, 31-Feb. 6.

MERRILL and Otto: Orph., New Orleans.

METWELLS, Five: Orph., St. Paul: Orph., Duluth, 31-Feb. 6.

MEYAKO'S Trio: Palace, N.Y.C.: Orph., B'klyn, Feb. 1-3; Alhambra, N.Y.C., 8-12.

MILBA, Homer, Co.: Temple, Detroit: Temple, Rochester, Feb. 1-3.

MILLEN and Lyles: Orph., Cleveland: Keith's, Phila., Feb. 1-3; Keith's, Boston, 8-12.

MILLEN and Vincent: Orph., Des Moines: Orph., Kansas City, 31-Feb. 6; Columbia, St. Louis, 7-12.

MILLMAN, Bird: Keith's, Boston: Orph., Montreal, Feb. 1-3; Dominion, Ottawa, 7-12.

MILTON and De Long Sisters: Shea's, Buffalo, Feb. 1-3; Shea's, Toronto, 8-12.

MILTON, Walter, Co.: Shea's, Toronto: Feb. 1-4.

MONKEY Circus: Orph., Salt Lake City: Orph., Denver, 31-Feb. 6.

MONTGOMERY and Moore: Orph., Denver: Orph., Lincoln, 31-Feb. 6.

MONTGOMERY, Marshall: Keith's, Boston, Feb. 8-12.

MOORE and Hager: Orph., Salt Lake City: Orph., Denver, 31-Feb. 6.

MOORE and Yates: Prospect, B'klyn.

MOORE and Young: Alhambra, N.Y.C., Feb. 1-3; Bushwick, B'klyn, 8-12.

MORAN and Wiser: Keith's, Phila.: Orph., Birmingham, Feb. 8-12.

MORRIS, Elida: Orph., Des Moines.

MORTON and Austin: Colonial, N.Y.C.: Orph., Omaha, 31-Feb. 6; Keith's, Prov., 8-12.

MORTON and Fargo: Poll's, New Haven, 25-27; Palace, Springfield, 28-30.

MORTON, Ed.: Dominion, Ottawa.

MORTON, Sam and Kitty: Orph., Windsor, 31-Feb. 6.

MURPHY, Harry and Mosher: Poll's, Scranton.

MOTORING: Victoria, Charleston, Feb. 1-3; Bijou, Savannah, 4-9.

MULLANE, Frank: Keith's, Indianapolis: Grand, Pittsburgh, Feb. 1-4; Keith's, Cincinnati, 8-12.

MULLEN and Coonan: Keith's, Indianapolis: Maj., Milwaukee, 31-Feb. 6.

MURPHY and Nichols: Orph., Jacksonville.

MURPHY, Mr. and Mrs. Colonial, Norfolk, Feb. 1-3.

MURRAY, Marion, Co.: Hudson, Dallas, Hill, N.J.

NAP, Little: Keith's, Cincinnati.

NARDINE, Gracia: Temple, Detroit, Feb. 1-3; Temple, Rochester, 8-12.

NASH, Julia, Co.: Orph., Harrisburg, Feb. 1-4.

NASIMOVA, Mme., Co.: Palace, N.Y.C.: Orph., B'klyn, Feb. 1-3.

NELSON and Nelson: Keith's, Indianapolis: Feb. 1-3; Keith's, Louisville, 8-12.

NEPTUNE'S Garden: Royal, N.Y.C.

NEUBIT, Evelyn: Shea's, Buffalo: Maryland, Baltimore, Feb. 1-3; Keith's, Wash., 8-12.

NEUBOLD and Striben: Orph., Montreal, Feb. 1-3.

NEUBOFF and Phelps: Keith's, Louisville.

NICHOLS, Nellie: Bushwick, B'klyn: Orph., B'klyn, Feb. 1-4.

NONETTE: Victoria, N.Y.C.

NORCROSS and Holdsworth: Orph., Jacksonville: Loric, Tampa, Feb. 1-3.

NORDSTROM, Francis, Co.: Poll's, Bridgeport: Poll's, Hartford, Feb. 1-4.

NORDSTROM, Marie: Keith's, Prov.: Maryland, Baltimore, Feb. 1-3.

NORTH, Frank: Orph., St. Paul: Orph., Minneapolis, 31-Feb. 6.

NORRIS, Five Musical: Spokane, Wash., Feb. 1-7; Orph., Seattle, 8-12.

NUENT, J. C., Co.: Shea's, Toronto: Grand, Syracuse, Feb. 1-3; Poll's, Hartford, 8-12.

OAKLAND Sisters: London, Feb. 1-3.

OAKLAND, Will, Co.: Orph., Omaha, 31-Feb. 6.

O'BRIEN, Hazel, Co.: Orph., Harrisburg, 25-Feb. 6.

OKAH, Jess: Maryland, Baltimore, Feb. 1-4.

PABILLO and Frabito: Orph., Omaha: Orph., Kansas City, 31-Feb. 6.

PATRICK, Sig.: Palace, Chicago: Royal, N.Y.C., Feb. 8-12.

PAULINE: Orph., Minneapolis: Orph., Duluth, 31-Feb. 6.

PEARLSON and Goldie: Temple, Detroit, Feb. 1-3; Temple, Rochester, 8-12.

"PERKIN Mysteries": Alhambra, N.Y.C.: Bushwick, B'klyn, Feb. 1-3; Hudson, Union Hill, N.J., 8-12.

PHILLIPS, Perry: Orph., Salt Lake City, Feb. 1-3.

PICCHANA, Troupe: Poll's, Bridgeport.

PICHO: Keith's, Wash., Feb. 8-12.

PIPIAX, Paula: Temple, Rochester: Keith's, Phila., Feb. 1-3.

POLLOCK, Milton, Co.: Orph., Montreal, Feb. 1-3; Dominion, Ottawa, 8-12.

POLL, Boon: Poll's, Hartford.

PORTER and Sullivan: Alhambra, N.Y.C.

POTTS, Ernie, Co.: Maj., Chicago.

PRELLE'S Dogs: Orph., St. Paul: Orph., Duluth, 31-Feb. 6.

PRESIDENT: Victoria, N.Y.C., Feb. 1-3.

PRIMROSE Four: Maj., Milwaukee: Palace, Chicago, 31-Feb. 6.

PRINCE, Arthur: Alhambra, N.Y.C.: Colonial, N.Y.C., Feb. 1-3; Keith's, Phila., 8-12.

PUETT, Bill: Colonial, Erie: Orph., Cleveland, Feb. 1-3.

PUCK, Harry and Eva: Maj., Chicago: Shea's, Buffalo, Feb. 8-12.

QUICK, Mr.: Poll's, Hartford: Poll's, New Haven, Feb. 1-3.

QUIRIGG, Manuel: Maryland, Baltimore, Feb. 1-4.

RAJAH, Frances: Orph., Denver: Orph., Lincoln, 31-Feb. 6.

RALPH, Rayl and Co.: Bijou, Savannah, 25-27; Victoria, Charleston, 28-30.

RAVENSCROFT, Charlotte: Keith's, Phila., Feb. 1-3.

RAY and Billard: Keith's, Toledo, Feb. 1-4.

RAYMOND and Heidler: Columbia, Grand Rapids, Feb. 1-3; Temple, Detroit, 8-12.

REELA: Victory Stockton, 27-28; Yosemite, San Jose, 29-30; Orph., Los Angeles, 31-Feb. 6.

REDFORD and Winchester: Shea's, Toronto.

"REDHEADS, The": Orph., Lincoln: Orph., Omaha, Feb. 1-4.

REISNER and Goren: Orph., Memphis: Orph., New Orleans, 31-Feb. 6.

RELLIOW, Fort Wayne.

REX Comedy Circus: Colonial, Norfolk, Feb. 1-3; Loric, Richmond, 4-8.



TAMEO KAJIYAMA.

The celebrated Japanese writing expert now in vaudeville, who has just published an artistic book, called "Kajiyama's Feculosophy," being especially dedicated to those who cannot read.

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HAN PING CHIEN

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This Week, ALHAMBRA

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ADDING TO THEIR LONG LIST OF SUCCESSES AT

B. F. KEITH'S **PALACE** THEATER **NEW YORK** WEEK OF
JAN. 18

RICHARD Brothers: Hudson, Union Hill, N. J., Feb. 8-13.
HIGGS and Witches: Orph., New Orleans.
HIGGLETTO Brothers: Orph., Seattle: Orph., Portland, 31-Feb. 6.
HINO, Blanche: Orph., Kansas City, 31-Feb. 6.
HUGH and McCurdy: Keith's, Paoli, Maryland, Balto., Feb. 1-6; Keith's, Prov., 5-13.
HUBBART and Vercors: Prospect, N.Y., Bushwick, B'klyn., Feb. 1-6; Orph., B'klyn., 8-13.
HUBBINS: Maryland, Balto.: Victoria, N.Y.C., Feb. 1-6.
HUCHESMAN, Clairo: Hudson, Union Hill, N. J.: Victoria, N.Y.C., Feb. 1-6.
HUGHES Monks: Hipp., Cleveland.
HUNTER and Crampton: Palace, Springfield.
HUBBINS, Will: Victoria, Charleston, 25-30; Columbia, Norfolk, Feb. 1-3; Lyric, Richmond, 4-6.
HOLLAND, Grand, Syracuse.
HOLLAND and Farrell: Keith's, Boston, Feb. 1-7.
HUMANS, Seven: Grand, Syracuse, Feb. 1-3.
HUNTER and Bent: Alhambra, N.Y.C.: Orph., B'klyn., Feb. 1-6.
HORN, Middle: Keith's, Indianapolis, Feb. 8-13.
HORN, Al., and Sister: Orph., Duluth, Feb. 8.
HOVE, Ruth: Keith's, Indianapolis: Ruth's, Buffalo, Feb. 1-6; Shea's, Toronto, 8-13.
HUNGER, Lisa: Orph., Frisco: Orph., Oakland, 31-Feb.
H'AN and Lee: Victoria, N.Y.C., Feb. 1-6; Keith's, Paoli, 1-13.
H'AN and Tierney: Colonial, N.Y.C.: Alhambra, N.Y.C., Feb. 1-6.
HALL, Chick: Columbia, St. Louis: Orph., Memphis, 31-Feb. 6.
HALL Singers: Keith's, Indianapolis, Feb. 1-6.
HALL, Long, Jack, Co.: Orph., B'klyn.: Shea's, Buffalo, Feb. 1-6.
HANOVA, Foll's, Hartford, Feb. 1-6; Palace, Springfield.
HANNON and Delilah: Alhambra, N.Y.C.
HANTLEY, Joseph, Co.: Orph., Oakland: Orph., Los Angeles, 31-Feb. 6.
HANTLEY and Norton: Orph., Portland.
HAWYER, Joan, Co.: Colonial, N.Y.C.: Shea's, Buffalo, Feb. 1-6; Orph., B'klyn., 8-13.
HORN from Grand Opera: Shea's, Buffalo, Feb. 8-13.
HOFMEIER, Sylvester: Orph., Sioux City: Orph., St. Paul, 31-Feb. 6.
HOLDEN, Helen: Orph., Kansas City, 31-Feb. 6.
"SCHOOL Playground": Bushwick, B'klyn.
HOLDEN and Dickinson: Foll's, New Haven, 25-27; Palace, Springfield, 28-30.
HORN and Percival: Hudson, Union Hill, N. J., Feb. 1-6.
HUBBARD Brothers: Orph., Frisco: Orph., Oakland, 31-Feb. 6.
HUBBARD and Bentley: Orph., Lincoln: Orph., Kansas City, 31-Feb. 6.
HUBBARD, Charles, 31: Orph., Oakland: Orph., Sacramento, Feb. 1-3; Victoria, Stockton, Feb. 4; Yosemite, San Jose, 5-6.
HUBBARD and Turk: Victoria, N.Y.C., Feb. 8-13.
HUBBARD, The: Orph., Omaha: Orph., Omaha, 31-Feb. 6.
HUBBARD, Lillian: Palace, N.Y.C.: Victoria, N.Y.C., Feb. 8-13.
HUBBARD, The: Foll's, Springfield.
HUBBARD and Rogers: Alhambra, N.Y.C.
HUBBARD, Herman, Co.: Orph., Omaha: Orph., Memphis, 31-Feb. 6.
HUBBARD, Stijou: Orph., Jacksonville.
HUBBARD, Bear: Orph., Birmingham.
HUBBARD, Cook and Brandon: Orph., Allentown, 25-27; Orph., Boston, 28-30.

SMITH, Irene and Bobby: Keith's, Boston, Feb. 1-6; Keith's, Prov., 8-13.
SNOWDEN, Elphie, Co.: Orph., Kansas City: Maj., Chgo., 31-Feb. 6.
SOCIETY Buds: Keith's, Clait., Feb. 1-6; Keith's, Louisville, 8-13.
SULT, Duo: Orph., Frisco: Orph., Sacramento, Feb. 1-3; Victoria, Stockton, Feb. 4; Yosemite, San Jose, 5-6.
SUNG, Herve: Bushwick, B'klyn., Feb. 8-13.
SUNSET and Antoinette: Lyric, Richmond, 25-27; Columbia, Norfolk, 28-30.
SPINETTE Quintette: Orph., Salt Lake City, Feb. 1-6.
STANLEY, Alice: Temple, Detroit, Feb. 8-13.
STANLEY, Stan, Trio: Orph., Kansas City: Palace, Chicago, 31-Feb. 6.
STANLEY, Trio: Hipp., Cleveland, Feb. 1-6.
STEVENS, Edwin, Co.: Orph., Seattle: Orph., Portland, 31-Feb. 6.
STEVENS, Hal, Co.: Colonial, Erie, Feb. 1-6.
STONE and Hughes: Orph., Des Moines, 31-Feb. 6.
STONE, Louis: Keith's, Louisville.
SULLY Family: Alhambra, N.Y.C.
SUTTON, Melvyn and Sutton: Maryland, Balto., Feb. 1-6.
SWAN and Mack: Orph., Sioux City, 31-Feb. 6.
TANQUAY, Eva: Keith's, Wash., Maryland, Balto., Feb. 1-6; Prospect, B'klyn., 8-13.
TAKEN, Mrs. Co.: Orph., Kansas City: Orph., Des Moines, 31-Feb. 6.
TATE and Tate: Foll's, Scranton, Feb. 1-6.
"TELEPHONE Tangle": Orph., B'klyn., 31-Feb. 6.
T. M. B. T. Florence, Co.: Orph., Birmingham: For. Orph., Atlanta, Feb. 1-3; Orph., B'klyn., 8-13.
THOMPSON, Charles: Keith's, Boston, Feb. 1-6.
TOOK, Frances, Girl: Hipp., Cleveland: Keith's, Toledo, Feb. 1-6.
TOOK, Harry and Habetta: Keith's, Columbus: Keith's, Louisville, Feb. 1-6.
TIERNEY, Herman: Grand, Syracuse, Feb. 1-6.
"TO Save One Girl": Prospect, B'klyn.
TORCA, Four, Sisters: Keith's, Boston, Feb. 1-7.
TOY, Dorothy: Orph., Lincoln: Orph., Minneapolis, 31-Feb. 6.
TOY, Troupe: Keith's, Clait., Grand, Pittsburgh, Feb. 1-6.
"UNATANTIC Trio": Orph., Harrisburg.
TRAVILLA Brothers and Seals: Orph., Des Moines, 31-Feb. 6.
TROVATO: Orph., Kansas City, 31-Feb. 6.
TURLY: Keith's, Boston, Feb. 1-6.
TYPES, Three: Orph., Duluth.
TRAVILLA Brothers: Orph., Kansas City.
TREVITT's Military Doo: Columbia, Grand Rapids: Keith's, Toledo, Feb. 1-6; Orph., Cleveland, 8-13.
TROVATO: Orph., Lincoln.
TUDUM, Troupe: Alhambra, N.Y.C.
"UNION Charles and Fannie: Maryland, Balto.: Orph., Birmingham, Feb. 1-6.
VADIA, Mlle. Mary, Co.: Orph., Frisco, 31-Feb. 6.
VALERIA, Rose, Sextette: Prospect, B'klyn., Feb. 1-6; Royal, N.Y.C., 8-13.
VAN and Hecsey: Alhambra, N.Y.C., Feb. 8-13.
VAN, Billy, Co.: Orph., Los Angeles.
VAN, Charles and Fannie: Columbia, Grand Rapids, Feb. 1-6.
VANDINOFF and Jock: Keith's, Boston: Keith's, Prov., Feb. 1-6.
VAN HOUTEN: Colonial, N.Y.C.: Hudson, Union Hill, N. J., Feb. 1-6; Alhambra, N.Y.C., 8-13.
VERNON, Hope: Keith's, Clait., Keith's, Louisville, Feb. 1-6; Keith's, Toledo, 8-13.
VETTERAN, The Grand, Pittsburgh: Hipp., Cleveland, Feb. 1-6.

VINTON, Ed. and Buster: Keith's, Louisville, Feb. 8-13.
VIOLINSKY: Victoria, Stockton, 27-28; Yosemite, San Jose, 29-30; Orph., Los Angeles, Feb. 1-4.
VOLKMER, Mr. and Mrs.: Post Wagon: Keith's, Indianapolis, Feb. 8-13.
VOLUNTEERS, The: Orph., Montreal: Keith's, Boston, Feb. 1-6; Orph., Harrisburg, 8-13.
WADE, John P. and Mrs.: Lyric, Tampa: Forsythe, Atlanta, Feb. 1-6.
WAKEFIELD, W. H.: Shea's, Buffalo: Shea's, Toronto, Feb. 1-6; Orph., Montreal, 8-13.
WALDMAN, Young and Jacobs: Orph., St. Paul: Orph., Minneapolis, 31-Feb. 6.
"WALL Between, The": Orph., Seattle, 31-Feb. 6.
WALLINSTEIN and Frechey: Orph., Oakland: Orph., Sacramento, Feb. 1-3; Victoria, Stockton, Feb. 4; Yosemite, San Jose, 5-6.
W. T. Maurice and Florence: Palace, N.Y.C.
WARD and Cullen: Maj., Milwaukee: Maj., Chgo., 31-Feb. 6.
WARNER, Genevieve, Co.: Orph., Denver: Orph., Lincoln, 31-Feb. 6.
WARREN and Conley: Hipp., Cleveland, Feb. 1-6.
WATERS, Lillian, Six: Dominion, Ottawa, Can.
WATKINS, Harry: Orph., Minneapolis: Orph., Winnipeg, 31-Feb. 6.
WATSON, Slide Billy, Co.: Royal, N.Y.C.
W. and Laura: Keith's, Clait., Feb. 1-6; Temple, Detroit, 8-13.
WERNER, Walter: Lyric, Tampa.
WERNER-Amores Troupe: Keith's, Prov., Feb. 1-7.
WESTON and Leon: Forsythe, Atlanta: Colonial, Erie, Feb. 1-6.
WESTON, Willie: Keith's, Clait., Keith's, Louisville, Feb. 1-6; Grand, Pittsburgh, 8-13.
WHITTING and Hart: Orph., Seattle, 31-Feb. 6.
WHITMAN, Frank: Shubert's, Orph., N. Y., 25-27; Temple, Frisco, 28-30; Colonial, Erie, Feb. 8-13.
WHITTING, Ince, Co.: Palace, Springfield.
WHY Men Go Wrong: Victoria.
WILDE, Mr. and Mrs. G.: Columbia, St. Louis: Orph., Memphis, 31-Feb. 6.
WILLIAMS and Wolfus: Orph., Los Angeles: Orph., Salt Lake City, 31-Feb. 6.
WILLIS Brothers: Royal, N.Y.C.: Keith's, Wash., Feb. 8-13.
WILLS and Hanson: Orph., Jacksonville: Lyric, Tampa, Feb. 1-6; Orph., Birmingham, 8-13.
WILSON, Nat M.: Temple, Detroit: Temple, Rochester, Feb. 1-6; Keith's, Paoli, 8-13.
WILSON, Grace: Palace, Chgo., 31-Feb. 6; Grand, Pittsburgh, 8-13.
WILSON, Jack and Battle: Grand, Pittsburgh: Keith's, Indianapolis, Feb. 1-6.
WIT, G. and Winter: Colonial, Erie, Feb. 8-13.
"WOMAN Propose": Orph., Frisco, 31-Feb. 6.
WOOD, Brit: Forsythe, Atlanta, Feb. 1-6; Orph., Jacksonville, 8-13.
WOOD, George, Wep: Colonial, N.Y.C.: Royal, N.Y.C., Feb. 1-6; Alhambra, N.Y.C., 8-13.
WYNNAN and Livingston: Keith's, Clait.: Keith's, Indianapolis, Feb. 1-6; Grand, Pittsburgh, 8-13.
WRIGHT, Cecilia: Keith's, Clait., Feb. 8-13.
WYNN, Bonnie: Orph., Birmingham: Victoria, Charleston, Feb. 1-6; Blue, Savannah, Feb. 1-6; Forsythe, Atlanta, 8-13.
YONGARVA, Two: Orph., Birmingham: Orph., Savannah, Feb. 1-6; Victoria, Charleston, Feb. 1-6; Palace, Springfield, 8-13.
ZARRILL, Leo, Trio: Orph., Oakland: Orph., Los Angeles, 31-Feb. 6.

N. L. GRAHAM

Presents
THE NEW AND CHARMING
HAPPY FAMILY

Lady Alice's Pets

THE DOG
THE CAT
AND
THE LITTLE RAT

Such Funny Friends

Entertaining and Holding
Audiences

At the

B. F. KEITH THEATRES

ROSE and CURTIS

The Great

HOWARD

Like good wine, improves with age

Direction . . . Morris & Fell

SONIA
BARABAN

and
CHARLES C.
GROSS

Modern and Sensational Whirlwind
Dancers

VIOLINSKY

"The wizard of the
Violin and Piano"

Direction HARRY WEBER

"I write all of Nat M. Wills' Material"
JAMES MADISON
AUTHOR FOR MANY HEADLINES
109 BROADWAY, NEW YORK

HIRAM says:

"Here is a list of
Acktors I kin lick"

Singers Midgets
Little Billy
Wee Georgie Wood
Harry Breen
Hallen & Coogan
Walter Kelly
Jimmie Conlin
Joe Boganny's Troupe
Lipinsky's Dogs
Haveman's Animals
and the Gus Sun Circuit

N.B.—If any of those mentioned above think that I am wrong, I will take them off the list.

Signed: FRED. J. ARDATH

SAM
BARTON

Silent Tramp Comedian
Direction HARRY WEBER

BROOKS
AND
BOWEN

Two dark spots of joy.
Direction HARRY WEBER

MERCEDES

DIRECTION
UNITED AND ORPHEUM TIME



J. Warren Kerrigan
One of Universal's Stars



Helen Holmes
Heroine of Kalem's Railroad Series



Louise Huff
Member of Lubin's Philadelphia Forces



Francis Bushman
Esanay's Feature Star

Thirty-Six Years —And Seven Years

THIS ANNUAL NUMBER marks the thirty-sixth birthday of the New York Dramatic Mirror; it is also the threshold across which the Motion Picture Department will step to its seventh anniversary. Thirty-six years—and seven years; yet the child is as much a veteran as the parent, for one is the mouthpiece of the art of centuries, the other speaks for the new art—born of yesterday.

SEVEN YEARS AGO "Spec" Woods wrote for the Mirror the first critical review of a motion picture ever published. The Scoffer's Chorus could be heard for miles. "What," they said, "treat a motion picture seriously! It's ridiculous. Why motion pictures are only toys—freaks. They'll be forgotten to-morrow."

THE PASSING YEARS have told us that, though the snickers were loud, they were not long. The trade papers were soon emboldened to revise their attitude toward motion pictures, the theatrical journals began to investigate the new field. The Filmland of to-day justifies the faith of the men who treated it with the dignity becoming an art, rather than as a new form of circus side-show, a winter occupation for owners of roller-coasters and two-headed sheep. The Mirror feels proud of its own small share in the furtherance of the growth that the years have brought.

FOR THIRTY-SIX YEARS the Mirror of the Stage has clung steadfastly to its ideals, its unquestioning belief in the Stage and its people. For seven years the Motion Picture Department has needed no better guide than those same ideals. We turn to the future with a faith in pictures and picture men that is boundless, an optimism that is blind to passing storms and droughts, an enthusiasm as big as this joyous, glorious, wonderful art itself.



Margaret Gibson
Playing Leads with Vitaphone's
Western Company



Virginia Kirtley
A Recent Addition to the American
Company's Ranks



Mary Pickford, seen with Owen Moore, in a Charming View from the Famous Players Production, "Mistress Nell"

MOTION PICTURES

[ROBERT E. WELSH—Editor]

The Mirror Motion Picture Department Established May 20, 1908

COMMENT AND SUGGESTION

There is considerable blindness to fact displayed in the arguments for and against the increase of admission prices. After all is said, where are we at? Simply this: There are theaters and pictures that deserve no more than a nickel, there are exhibitors who will have no trouble in securing the higher price; between the two there is a dividing line that no amount of argument can erase. Fundamentally, for all concerned, it is a simple matter of value given and value received. If an exhibitor feels that his patrons want costly features of first-run short pictures, he must ask higher prices or expect to fail. If he gives his patrons a large orchestra and an up-to-date, well-managed theater, he must get the higher price. Whether or not the nickel has been the standard price in his city he must raise the price, for he is giving his patrons more than they pay for, he is paying more himself than he receives. At the other extreme there is the exhibitor who must charge the nickel and cannot possibly get any more. There's the alpha and omega of it—the dollars and cents—why bring in extraneous arguments such as the fact that the picture was established on the nickel price and should not attempt to go higher, and so on.

There would seem to be a wonderful opportunity—in the interests of art it should probably not be mentioned—for the magnate who will come out flatfooted and say: "I am going to get out a programme for the nickel house. My pictures are not going to be masterpieces, but they are going to be the best pictures that can be made for a nickel house, and the best pictures that such an exhibitor can show and hope to make money. My pictures won't go in the Strand, they're not meant for it, they're meant for the Idle Hour over on Third Avenue. Now come ahead. The line forms on the right."

ANITA STEWART.
Starred in Vitagraph Features Produced by Ralph Ince.

ANY attempted analysis of the film field in the year that has passed since our last Annual Number must needs partake of the spirit of prophecy, for the momentous occurrences of the year are still in a period of transition, with their definite outcome only a futurity. The question of the long picture versus the diversified programme—debated since the multiple reels first appeared on the horizon, and the debaters still find food for argument. The agitation for the increase of prices finds film men divided. Take the distribution and sale of films. State rights are a thing of the past, apparently, and the feature programme is here, but with the rumblings and murmurs that travel Broadway, who shall say what to-morrow holds? The force of the European war has been felt to some degree, but its full effects on the film world are yet to be seen. Then there is a more recent event, of far-reaching importance to the motion picture, which film men have apparently given little thought. We refer to the Klaw and Erlanger and Shubert, coalition in the theatrical world, touching in its radius of influence every city in the country, leaving one legitimate theater where there were two—with the odd one flaunting a sign that reads: "Feature Films."

LOTTIE BRISCON.
Playing Opposite Arthur Johnson in Lubin Pictures.

The feature programme is at present among the most uncertain things in the film world. Some of the programmes appear profitable and firmly established, but others are as certainly hanging by a thread. Listening to some of the feature programmes one can hear nothing but money, talk to some of the manufacturers and complaints fill the air. "We can't get the return we should from our pictures," they say. The outcome? State rights are dead, so they say. Perhaps it means a narrowing down of the feature programme field, with a killing off of competition, or else Pathe may have the right idea. An individual company, releasing as many good pictures as it may be able to secure, with enough exchanges as necessary to properly distribute the pictures. It means: Forget the programme idea, just sell good pictures.

Film men have been slow to realize the importance of the Klaw and Erlanger-Shubert combination. Primarily the theatrical magnates have shaken hands and made up because of the belief that there were too many legitimate theaters, and its first effect will be an elimination of competition in that field. But the theaters will still be there—all large houses, among the
(Continued on page 66.)

MARY FULLER IN DOMESTIC GUISH.
A Scene from "His Guardian Angel," Universal Feature.

AMERICAN FEATURES SUPREME

Head of the Famous Players Company Reviews the History of the Long Film Production—"Americans Have Caught and Passed the Europeans as Feature Producers"



ADOLPH ZUKOR,
President, Famous Players'
Film Company.

LOOKING back upon the development of the feature film, reviewing its inception, progress and ultimate triumph, the dominating factor that promptly presents itself is the amazing and rapid prestige which it has attained throughout the film world. When a few years ago the two-reel motion picture made its appearance

on film programmes, it provoked the greatest number of pessimistic prophecies that ever characterized a new movement, since the advent of the steamboat. It is now trade history that even the more enterprising exhibitors throughout the country were very skeptical as to the effect of the two-reeler, if not, indeed, totally convinced of its hopelessness.

Too much cannot be said for the courage, the perseverance, of the few manufacturers who dared to overcome this almost unanimous prejudice against longer film subjects and who, realizing that the greater development of the film art could only be accomplished through longer subjects, persistently continued the production of the two-reel story and at last justified their course by the superior art and interest of their productions.

Through the medium of the two-reel film, producing companies began to present to the motion picture public the great treasures of literature that had before been completely ignored by the manufacturers, because of the dramatic limitations of the single reel. It is not unreasonable to assume that if this new element of popular material had not been introduced just when it was, and made possible of introduction only through the longer subject, the film business would have died in its infancy—would have passed away like every other transient fad when its momentary purpose was exhausted, and when it could not find a further reason for continued existence. It will be recalled that this ordinary fate was visited upon the old form of vaudeville, when it was variety, and this early culmination of the glorious promise of the motion picture would have occurred to the film indus-

BY

Adolph Zukor

try but for the psychological entrance of the longer subject, with its deeper interest and wider appeal.

Even when the complete effectiveness of the two-reel subject was ultimately proven, the same skepticism that greeted the two-reeler was extended toward the efforts that began to promote themselves for still longer subjects. In this respect it may be said that as the two-reel subject perpetuated the film industry, the wonderful three-reel productions that were produced about this time perpetuated the feature. It will be recalled, however, that the greatest of the three-reel subjects that were presented in the early history of the feature, were European productions, and for this reason it became a general supposition that no American concern could ever produce features that would approach the standard of the foreign subjects. It was a vague belief extant in American film circles that the European manufacturers were far ahead of us in the mechanical development of the screen art that necessarily played such a tremendous part in the feature production, because of the assumption that ordinary lighting, staging and photography would be overlooked in a single reel, where it was essential in a longer production to have the very best of these mechanical factors in order to maintain the longer interest. These early conclusions, however, were based on no concrete authority. The trade at large forgot that such masters of the photoplay art as Edwin S. Porter and David W. Griffith were Americans, and that from them could eventually be expected the greatest artistic creations of the screen.

It was not that material was lacking in America that gave the European features this early impetus, but rather that organized methods for producing and exploiting the features were absent. It was not a dearth of domestic talent or genius, but the lack of commercial systematization in the distributing and exhibiting branches of the industry.

I feel that it is commonly conceded that with the organization of the Famous Players Film Company, this great deterrent to the advance of the American feature was eliminated, and not only eliminated, but the methods of the European feature producers utterly superseded by the first regular feature programme ever presented in the world. It is strangely coincidental that immediately after this movement, the supposititious superiority of European features began to wane. To-day the universal triumph of the American feature is acknowledged, not only in this country, but throughout the civilized world. Until recently, though regularly and numerally the American features were far in advance of the European feature output, the few greatest film achievements were all of foreign origin. Even this distinction has now been removed from the European producers by an American concern, for trade critics almost unanimously agree that the Famous Players Film Company's production of "The Eternal City" is the greatest dramatic motion picture feature ever seen, and none has said less than that it totally equals any of the European screen masterpieces to date.

The American feature has been vindicated! But more than this, it offers a silent, powerful rebuke to

thousands of exhibitors and other tradespeople in the United States who underestimated the genius and enterprise of American producers.

"WHAT THE EXHIBITOR CAN DO"
Universal's Executive Answers a Question Put to Him by "The Mirror"

BY CARL LAMMLE

Every high-class manufacturer of moving pictures in these modern days is exercising all his wits and ingenuity and is spending great sums of money with the object of helping the exhibitor make a profit.

This is not due to the fact that the manufacturer is a philanthropist, but solely because he realizes that the exhibitor is the very foundation of this whole business; and that it is absolutely necessary to the manufacturer's welfare that the exhibitor should be prosperous and happy.

In other words it is good business for the manufacturer to help the exhibitor. For that reason your question, "How can the exhibitor help the manufacturer," is quite pertinent, for if it is good business for the manufacturer to help the exhibitor it is just as good business for the exhibitor to do everything he can to help the manufacturer.

My very first answer to the question is: Let the exhibitors raise their price of admission so that they can afford to help the exchanges and the manufacturers take care of the constantly increasing cost of making good pictures. Let them shift this burden of increasing costs to the shoulders of the general public. That is what happens in every line of business in the world and it is bound to happen in our business. The ultimate consumer must stand the increased costs. In this case the ultimate consumer is the person who pays to see a picture show.

When you stop to consider the capital that is invested in producing four reels a day and also consider the fact that for a mere nickel or ten cents the people can see a show costing so much money to produce, you will realize that the exhibitor of to-day is trying to give the people more value for their money than any retailer in any line of business.

I say that the exhibitor who is now charging five cents admission should raise his price to ten cents and not add any more reels to his programme than he is now running. The man who is now charging ten cents should go up to fifteen in the same way. If they haven't the nerve to do this all in one jump they can inaugurate the new price policy on Saturdays and Sundays until the people are accustomed to it.

Another great trouble with the business is the money that exhibitors are wasting on so-called features, some of them paying as much as \$25 for one day's use of such "features," when by some judicious

(Continued on page 66.)



HARRY POLLARD,
American Producer, Often Seen in Leading
Roles.



JAMES KIRKWOOD,
Directing for Famous Players, and a Bosworth's
Corking Good Actor.



LOIS WEBER,
Producer Has Won Fame as
Author and Actress.



CHARLES BRAY,
Has Written Scores of Edison Comedies
Besides His Work as Director.

A QUARTETTE OF FEATURE PRODUCERS WHO ARE ALSO ACTIVE IN OTHER BRANCHES OF THE SCREEN ART.



"The Dash for Liberty."—A Picture That Depended on the Director for Success.



"The Toll of Fear."—The Author "Gets the Credit."



"The Cid."—Built About a Strong Character and Depending on the Actor in the Role.

THREE ROMAINE FIELDING PRODUCTIONS THAT ILLUSTRATE POINTS MADE IN HIS ARTICLE

WHO GETS THE CREDIT?

A Surprisingly Frank Article on the Relative Importance of Author, Director, Player—and Press Agent—By "One Who Knows" and Who is Not Afraid to Speak



ROMAINE FIELDING,
Lubin Author, Director,
Player and Manager.

As to who gets the credit, or who does not get credit, depending to some extent on whether the completed photoplay is good or bad, it is largely a question of a friend at court, or press agent. Yes, I dare say some will take exception to this statement, and right away point out some individual artist in Film-dom as a fair exception, as proof that I do not know whereof I speak. Remember, though, it is the exception that proves the rule—and in the film or theatrical game I am wary of even the exception. Do not misunderstand me. Merit, ability, and talent, call it what you will, has counted, does count, and always will count in the end for success. But note that I say, "in the end." The "end" is like Tipperary. It's a long way, if one desires to travel it alone. He that denies this is ignorant of the little game of hide-and-seek, which nearly every screen artist is playing to the limit. My observation teaches me that credit usually goes to that artist, among those who are responsible for the complete production of a photoplay, who gets the most and best copy into the advertising columns and over the editor's desk. It is a frank statement for one in my position, perhaps, but, according to my own findings, it is the truth, and the truth will out.

Of course, in this connection, the policy of the firm toward its component parts (either author, actor, director) determines to some extent the amount of press copy which, if released, will boost him or her. A firm may have its own reason, personal or otherwise, for wishing to exploit a particular artist and keeping another artist buried. We will get down, however, to the many-sided phases of this problem a little later on. It is the question of where should the credit go, or, to be more exact, who is the greatest factor in determining the success or failure of a photoplay which concerns us for the present. I have attempted pictures from all three angles—in fact most of the plays produced by me which have been released by the Lubin Company, I have written, acted in, and directed. My motto has been temperance; my aim, to find the happy medium. My own convictions in the matter are derived from personal experience and observation.

Taking the question at its face value, my observation assures me that the director, in the majority of cases, is more largely responsible for the quality of a film play than any other one person having a hand in its production and final realization upon the screen. A director is, quite often, the pivot on which the photoplay hinges for its success or failure. An actor may be so good that he does not need the director's help or support. The manuscript may be perfect, well able to care for itself; but, still the director stands, more often than not, as the maker or breaker of a play. An intelligent director, who knows the tricks of the screen, can take the best actor that ever faced the camera and make a calamity out of him. He can, on the other hand, take a mediocre player and, in the final summing up, make his work acceptable. A director, closely defined, is like the finisher

BY

Romaine Fielding

in a suit factory; he does the rounding up, builds up here and takes in there, putting on the final touches, making of the garment a perfect product. Let him fall asleep on the job, be incompetent or malicious and he can make an awful mess of the piece. But, because he turns out a finished product does not mean to say that he should honestly get all the credit for it, though few directors get, in the printed page, half the credit due them. The director has material to work with—he has his assistants, his co-workers in the players, the scenario writers, the camera men, the scenic artists, the wardrobe manager, yes, even the property man. A director may find his big help, his incentive or inspiration in even a more humble mental than a property man, even as the king has found his support in the keeper of his granaries. And here we must also mention more especially those who rule in the laboratories or factories, the developers, printers, cutters, inspectors, and last, but not least, the man who controls the cut-ins, titles, and subtitles. No outsider can realize the tremendous power those in the factory wield in making certain the final results of a photoplay. All the director's work, thought, and effort, and also the actor's and author's can become all if those in the factory so will. On the other hand, it can, at times, be measurably improved by careful handling here.

It is the very power often endowed in the director by the firm executives that makes the director the important factor he is in the artistic health of a photoplay. In most instances, I grant, his work may be mostly done for him by those around him. His scenario writer may have furnished him with a splendid script, finished so far as such things are possible. His players may have needed encouragement or suggestion to realize the tone and tempo of the story in hand, and his assistant director may have settled on all the more important and detailed arrangements of business and settings; and some directors approach at the last moment, and say, "take," and take the scene the camera man does, with only a small part of the "king's" work, or individuality registered on the exposed negative. And the press reviewer, he views the picture, God bless him, and says in his report whether it is good or bad, and, in the most cases, gives intelligent reason for his opinion, but blunders woefully if he attempts single-handed, to place entire blame or credit on any pair of shoulders. How can he when the financial backers of the picture, who are more deeply interested and in closer personal touch with facts than any, are often blind to it? And, if they don't realize the truth, how can the reviewer know, and if the reviewer doesn't, how can the public, unless the press agent is there to enlighten? Do you catch the trend?

Turning to the actress or actor, and more especially, the star. What part do they play in the success or failure, from an artistic standpoint, of a photoplay? There are times when the very artistry of a player will exalt and carry to success a rather indifferent play both in support given and plot. Some-

times it may be a play which depends largely upon the character delineation, the interpretation of one particular artist, to make it triumphant. If the artist fails here, the play fails. This kind of play is not the rule—it is the exception; and this, in spite of all the starrings and featuring which is being done by the film manufacturers at the present time. You have heard, perhaps, of stars making film companies. Quite so. But give that star, even though he or she be clever to the highest degree, poor plays to act, poor direction and staging, and bad support, and see how quickly the firm, especially if it is a feature concern, will go to the wall. The star who plays in one of the programme releases every other week or so, can get away with a bad play now and then because there is another following close upon its heels to wash out the rancid taste; and not forgetting the press agent who is always on hand to tell of something new and much better which the star is shortly to appear in. The average actor—well, there isn't such a thing as the average actor. There is the artist, that person who combines talent with the genius for hard work and study, and—the player. The player is one who can be replaced in comparatively short order with the product of any fairly intelligent community. And it is this that makes me believe that the player depends almost solely upon publicity for success. Not recognition. The terms carry different meanings. The player is the visible, the tangible object on the screen which fastens the spectator's attention—and the spectator innocently associates the name of the player with the play's impression upon him, making it an easy matter for the press agent to exploit that player.

It is said that a film star's value, his popularity, can be reckoned in dollars and cents. Perhaps it can, but it is the manufacturers who have done most to make it possible. The old Biograph Company never had to depend upon stars for the worth of the films and their profits. And I am convinced that the manufacturers, clubbing together, could, with few exceptions, banish the present stars, and, with their mediums of publicity, create a new array just as profitable, just as popular. Not so, though, with the director or photo-playwright. Why? Because, with some exceptions, the director and the photo-playwright are more skilled, are compelled to study more and think deeper—albeit, they are more substantial. The average screen player has most of the good, sound thinking done for him.

We hear less about the photo-playwright than either the director or actor. Incidentally, the photo-playwright, in my candid opinion, has been the guest of the film industry. Here and there he has come into his own, but there are still many studios where he is regarded with indifference, good enough to supply ideas at \$25 or \$50 a reel, but not to be taken into the inner councils. However, this does not apply to the Lubin, the Vitagraph, and others, particularly among the old-line companies. As a matter of fact, the photo-playwright—and I do not include the playwright or fiction author who is pursuing the film game as a means to realize a salvage on his bereaved brain child—has been and is one of the vital arteries of the film industry. Yet his fame has been less, his reward smaller than either of the other factors, the director and the actor. Why? For your answer confer with the publicity agent or advertising manager. Some few of our enterprising scenario writers, according to visible evidence, have been conferring.

(Continued on page 46.)



STELLA RAZETO.
Selling Leads with Ed J. Le Saint.



HAROLD VORBURGH.
With Vitagraph's Western Forces.



HENRY WALTHALL.
Former Griffith Star, Now with Halboa.

Wissel, L. A.



CLEO RIDGELY.
With Kalem Stock in Los Angeles.

SHORT FILMS THE BEST

So Says William H. Wright, of the Kalem Company, Who Believes in a Return to the Policy That Established the Film Industry



WILLIAM H. WRIGHT,
Kalem Company.

BREVITY is the soul of a picture. Like all sweeping statements, this one must be modified occasionally; but not often enough to kill its soundness as a working principle. Some men can be witty in extended form; but no one ever thinks of questioning the assertion that brevity is the soul of wit. When THE MIRROR publishes its annual number in January, 1916, something tells me that a great many exhibitors who to-day don't know just where they stand, will have decided that the short photoplay

on which the industry was reared is the model for success, to-morrow, the next day and the day after that. My prophecy is based on hundreds of letters received during the past six months. One and two-reel films can be improved, but dragging them into five or six reels isn't an improvement.

The attitude of the exhibitor at present suggests the story of a man whose youthful character was formed in the straightjacket of New England training. He went out into the world and listened to the glib arguments of the apostles of new creeds. The teachings of his forefathers were no longer good enough; they were old fogey notions made to hamper his career and he experimented with more inviting doctrines. In a year or two he would own a town house and a country estate. He would; but he didn't. Instead he found himself going bankrupt and began to wonder if there was not some sound common sense in the teachings of his youth. Perhaps, after all, he had better give them a more thorough trial. So it is with the exhibitor who has been spending big prices for the names of big plays, featuring big players on big "paper." Everything has been big except the returns, and now he is about ready to give the earlier model of photoplay another chance.

The success of a magnificent spectacle, such as "Caviria," booked for extended runs at large theaters, has no bearing on the market as it exists for the average maker of so-called features. Only a few pictures a year can score a genuine, lasting success that will warrant unlimited engagements, and the hundreds of other lesser productions will not even pay for themselves unless they find favor with a great number of exhibitors, who established their business on the strength of brief subjects, void of padding and filled with action. Adaptations of celebrated stage works, profiting by the advertising value of famous names, were a novelty for a time; but the time is past, not in the future. The letters I have received from American exhibitors indicate this decisively enough and scarcely less significant is the trend of the European market.

Since the first days of photoplays Europe has set the pace for length. Continental producers started, as everyone knows, with short subjects and a few years later devoted most of their energies to the making of more extended dramas. Incidentally, I may remark, most of them were, and still are, padded to the limit. In walking from the rear to the front of a room, a man occupies 150 feet of film. At all events,

BY

Wm Wright

we assiduously followed Europe's lead in turning out long films, not, however, adopting the habit of such fearfully draggy scenes where shorter ones sufficed to present the action. Now Europe has returned to her first love. There is no longer a demand for four, five and six-reel pictures. One-reel films are distinctly in vogue again with a two-reel, or possibly a three-reel supplying the feature attraction. When foreign buyers and the rank and file of exhibitors at home, both look askance at pictures that take an hour, or an hour and a half to run, where is the possible market? A few large theaters in which picturizations of plays are used as a bait for a theatrical clientele, will not pay for more than a very small part of the present output.

I have no wish to underestimate the work of any of the men who are making sincere efforts to find a profitable market for their productions; but I question the soundness, merely from a business standpoint, of heralding each new picture as something remarkable before it has been put to the test. It is like crying "Wolf! Wolf!" until the alarm means nothing. In most lines of business, as I understand them, a merchant carefully selects the best of his stock for special exploitation, for any other method will in the long run mean the loss of customers. It does not pay to arouse expectations beyond the ability to fulfill them; but it does pay to let people know if you have something particularly good. This principle may be applied profitably by exhibitors using a programme

of one and two-reel pictures, who want to vary the routine with an occasional special feature.

Of course, it is all nonsense to assume that a feature must run four or five thousand feet. Does a magazine editor estimate the strength of a story by the number of words it contains? Well, no more does the public judge a photoplay by the number of minutes spent in watching it. And no more is it necessary for an exhibitor to choose a long subject for special boosting. Not long ago the manager of a prosperous house, who had been experimenting in lengthy films with only fair success, took my advice and picked out the best two-reel subject he could find and then advertised it just as he had been in the habit of advertising other features. Naturally, the film cost him less and it happened that during the days of its run his receipts were above normal.

In the regular programmes every week there are some pictures of feature proportions, and it remains for the discriminating exhibitor to pick them out and treat them accordingly, just as the merchant calls particular attention to the best of his wares. No one can measure the appeal of a story before it has been seen on the screen, any more than a theatrical producer can judge the success of his play before it has been tested in front of an audience.

But apart from the intrinsic merits of long and short subjects, there remains one condition which cannot be altered. In most theaters a considerable proportion of the receipts are derived from people who drop in at odd times and for short stays—men with an hour between engagements, women who want to rest after a tour of the shops. The pleasure of these members of an audience is not to be ignored, yet what is more meaningless than a picture when one misses essential facts in the exposition of a plot? The surest way to alienate transients of this description is to draw them into a theater and keep them for the best part of an hour guessing at a story they can't comprehend.

I am not an advocate of early policies, because I refuse to see good in anything that is new; but it is not wise to ignore the solid foundation on which the popularity of the short photoplay is based.

TITLES AND TAILPIECES

BY W. L. W.

Some are born photoplay authors, and some have authorship thrust upon them.

If the Monday photoplay programme cannot be abolished, the best thing to do is to work for its uplift.

The spelling on screens in motion picture theaters is not always correct, and it looks all the more glaring because the print is so large.

Iron-jawed huskies, with determination writ in every feature, should be sent in pursuit of the boob who begins his after-dinner speech with, "Although the motion pictures are only in their infancy—"

Those exhibitors who dodge and do not pay will live to be taxed another day.

Being neutral in Filmland is almost like being wet and dry.

A rolling photoplay gathers no moss.



JULIA HURLEY,
Prominent in Feature Films.



S. S. HUTCHINSON,
President of the American Film
Company.



A NEW VIEW OF THE CHICAGO LABORATORY AND GENERAL OFFICES OF THE AMERICAN
FILM COMPANY.



MARGARITA FISCHER.
Starred in American Company
Features.

AN EXCHANGE-MAN'S VIEWS

Pathe's New York Manager Decrys the Daily Change—He Favors Short Pictures and Has Faith in the Serial



JULES BURNSTEIN,
Manager, New York
Branch of Pathe
Exchanges, Inc.

It is a sad but true fact that not all moving pictures are good pictures, but this condition has been largely brought about by the phenomenal growth of the industry in the last few years. With such an enormous demand for pictures it is impossible for any manufacturer, irrespective of the magnitude of his plant, to continually turn out good pictures, for there is a limit to human creativity and human achievement. That the majority of pictures to-day are generally of a high-class nature is a condition that is

highly commendable.

Another factor entering largely into the showing of mediocre films is caused by those exhibitors who demand a daily change of programme. I have no hesitancy in stating that the daily change of programme is bad, bad for the manufacturer, for he is continually tempted to slight the quality of his output in order that he may keep pace with the constant demand for quantity, and very bad for the exhibitor, for he ruthlessly throws away and discards as valueless his most effective method of filling his theater.

I refer, of course, to public opinion and the pulling power of a good picture. Theatrical managers for years in instructing their publicity agents have said, "Fill the theater for the first performance and the people talking and commenting about the merits of the production will take care of the future." And this basic principle applies as much to a moving picture as it does to a dramatic production, in fact more so, for the picture can present a series of dramatic episodes in a far more comprehensive and detailed manner than the stage offering.

Many moving picture exhibitors in substantiation of their demand for a daily change of programme set forth the neighborhood theater argument, stating that their clientele is limited and that their only salvation is to bring these same people back into the theater day after day. The fallacy of this is self-evident for no person or community, irrespective of their enthusiasm as film fans, will continually surfelt themselves with the same form of amusement and especially if that form of amusement is not absolutely the best of its class. Whereas, if the exhibitor runs a consistently high-class programme for three days each week he will not only get his neighborhood audience but an audience composed of every friend and acquaintance of his initial clientele, for people will talk and become enthusiastic over that form of entertainment which is consistently good and of a high degree of quality. And this boosting is the best and most desirable form of advertising in existence, and furthermore, it is advertising that cannot be bought.

The moving picture industry has outgrown the neighborhood idea and the sooner the exhibitor realizes this the sooner he will reap the benefit of the new conditions. Formerly conditions were such that the exhibitor was more or less helpless and at the mercy of the manufacturer. He was forced to take that which was offered him whether it be good, bad or indifferent. But now it is entirely up to the exhibitor as to just what kind of a programme he will run in his theater. He has the whole vast field of moving pictures to select from and if the quality of the pictures he shows is not high-class, it is entirely his fault, for the high-class pictures are in existence and it is only up to him to obtain them. Let the exhibitor never forget that the purchasing public will always buy quality rather than quantity whether the article be moving pictures or any other commodity.

I have great faith in the future of the serial or continued moving picture running from week to week,

BY

John S. Burnstein

but in order to be successful it must be a very good serial and of a high order of merit. It must be big in every way, a big, strong story full of human interest and suspense, a big production with the utmost attention given to realistic detail, and also a cast composed of capable and excellent actors of the highest histrionic ability. If a serial has these qualifications it will not only be popular but successful.

The backbone of the moving picture industry, however, is the single-reel picture, and I believe that it will continue to be so for many years to come. There is nothing startlingly original in this assertion, it is only the repetition of a great truth. I can only substantiate my belief by the assertion of another broad-midic expression and that is the comparison of the single-reel picture with the short story and the serial or feature with the novel and calling the attention to the great popularity of the short story with the American public. And just so long as there is a demand and popularity for the short story, just so long will the single-reel picture hold its "place in the sun" with moving picture patrons. There is no place for the poor or mediocre feature; it must be very, very good, of an unusual degree of merit, or it will not be successful from either an artistic or box-office standpoint. Many a slight fault that will be lightly passed in a single-reel picture will be most rigorously condemned in a feature. Why this is I do not know, but the fact remains that it is.

The melodrama has always been and I believe always will be a popular form of entertainment, for it is founded on a basic principle of civilization, the triumph of good over evil. But melodrama since its first conception has gone through a radical state of evolution and the high-class melodramas found upon the legitimate stage of to-day are the result of years of bitter experience. And with the example of the legitimate stage before them it is strange that many of the moving picture manufacturers persist in going through the same state of painful and expensive evolution. It must be admitted that many of the melodramas being shown on the screen to-day are crude, cheap and highly sensational. But I believe that the day is not far distant when the manufacturer will be made to realize that melodrama to be highly success-

ful must have more human interest and less blood and thunder, and that its construction must be as finished and high-class as that of any other successful production.

And this form of quality evolution not only applies to melodrama but to every other form of motion picture production.

In the history of business industry there is nothing that has made such rapid strides in such a short space of time as the moving picture business. It has even surpassed the automobile in the rapidity of its development and that brings to mind a curious phase of the evolution of the two industries. The automobile was created and designed for people of wealth and has gradually been utilized by people of moderate incomes; the moving picture was created and first patronized by the poor and has advanced in popularity until the rich and poor, the cultured and the uncultured, the high brow and the low brow, sit side by side and enjoy the same picture. And an industry with so universal appeal has a future so great that it is impossible to forecast its ultimate field of usefulness and benefit to humanity.

MACK SENNETT, OF KEYSTONE

"They said I was running wild, so I became wilder and listened to the noise with even more satisfaction," said Mack Sennett.

Mack is the fellow who timidly backed out of the Biograph yard, holding his breath, about four years ago. He tiptoed away, murmuring to himself in a low voice. For many new moons he had been producing comedy successes in the studio of this familiar brand. But he had left. Surrounded by a bush of considerable dimensions, he waffled away from there and silence reigned all along his trail.

The second reel discloses a heritage of carnage, noise and blood-curdling events. Something like Vesuvius, a European war and wife meeting up with home-coming hubby about 2 A.M., all combined, seems to be on the programme. Why does not that leading policeman send in a riot call while a few lives still may be saved?

Keystone! That is the answer.

There is nothing unusual doing at the studio. The smoke of battle, screams of agony and upheaval of the landscape merely imply that Mack Sennett is going through his daily comedy grind. This brings us down to his interrupted interview.

"I not only became wilder but I believe I have proven that there was paying madness in my method," continued Sennett. "I lived the quiet life and it paid. But I always had an idea that the wild, free life in comedy would pay more."

"Therefore I reversed myself like a supreme court and all my friends looked at me with pain and alarm in their eyes. By this time they have noted that, while Keystone comedies have fractured precedents and a large number of human bones—on the screen—they also have made a noise like a First National Bank."

"But we were not satisfied even with this success. We figured that, if dramatic enlargement in the form of many-reel features were money-makers, comedy done on a broad and prolonged scale also should add to the flow of currency. After the experiment, "Tillie's Punctured Romance," I am of the opinion, personally, that the day of multiple-reel comedies is just dawning. I believe that the public demand for the full evening's programme, represented by a successful comedy production, is just as great as it is for the dramas. I am pioneering the five and six-reel comedy and will attempt to prove that there is a place near the top for such productions. In these long comedies—as in dramatic features—the subject must be big enough, the artists worthy of their roles and the productions put on with the utmost care as to minute details. We will have the artists—those well known to the entertainment-loving public. We have the stories already, while the public will have no cause to complain regarding the production of the features."

W. E. W.



MARY MAURICE,
Of the Vitagraph Company.

BEHIND THE SCENES

Not in the Studio But in the Business Office—Inside Facts That Tell You What It Means to Develop an Idea Into a Two Million Dollar Organization



LEWIS J. SELZNICK.
Vice-President, World
Film Company.

"That's the article I want. That inside personal stuff about your struggles in trying to establish a feature programme is just the sort of material that readers never get. I dare you to put down in black and white the things you have just been telling me."

He dared me, so here goes. I am to tell you my own story, frankly and fully, first, and after that I can write anything I please. Let's start.

Take a man entering Filmland an utter stranger to the theater, with its traditions and moss-grown customs. He is solely a business man, and has made business efficiency his life study. The threshold of Filmland is scarcely crossed before he awakes to the fact that he is in a field that, in magnitude of investment and opportunities for development, is second to none in the commercial ranks. A few days are spent in looking around. Then—imagine his surprise—he finds that he is in an industry that is running itself, helter-skelter, whither it will, with efficiency and system unknown, and even the garden variety of common sense a bare acquaintance.

This was a few years ago, when to be a film man meant to be rolling in money. Millionaires were frequent who, if they tried, couldn't tell you how on earth they made their millions. The God of Chance had chosen them, and the dollars had poured in of their own accord, while the various departments vied with each other in maintaining inefficiency. And no one cared.

Here's a short example. I had remonstrated with the head of a certain film company over the reckless waste in one particular department. "Well," he replied, after my argument was done, "I started in this business without a dollar, and to-day I'm worth 'steen million dollars. This company has done all this with everything running as it is now; why go to extra bother and trouble changing the methods?"

That settled it. And that explained the slipshod methods all along the line in many of the companies. I will not say all, because I am only speaking of the firms with which I came in personal contact. I could mention dozens of examples.



CLARA KIMBALL YOUNG
Starred in World Film
Company Features.

His article started out to be a discussion—and a prophecy—on the future of the feature film. That should prove an interesting topic, and, besides, I enjoy making prophecies for other people to laugh at—until they suddenly wake up to find them fulfilled. I could write forty-nine books on my own experiences as a prophet in the motion picture field. While discussing the present article with the motion picture editor of *THE MINNION* I told him some of them.

"Hold on," he said, "that's the article I want. That inside personal stuff about your struggles in trying to establish a feature programme is just the sort of material that readers never get. I dare you to put down in black and white the things you have just been telling me."

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That settled it. And that explained the slipshod methods all along the line in many of the companies. I will not say all, because I am only speaking of the firms with which I came in personal contact. I could mention dozens of examples.

I might tell you of the factory in which I found, forgotten, lost to memory on dusty shelves, the negatives of fifteen productions that had each cost from three to five thousand dollars to make. Over fifty thousand dollars dropped down a chute and forgotten. Or I could recall the studio manager who wanted me to O. K. his requisition for a dozen new cameras, when investigation proved that a few scratches on the wooden surface were the only things wrong with his old ones. Then there was the director of a New York company who came to me with a plan to put on a big military picture. His scheme called for three hundred guns, which meant getting three hundred uniforms and also, naturally, three hundred men to wear those uniforms. I pointed out that we had a Western studio with the facilities to produce this sort of pic-

BY

John P. ...

ture without a cent's extra outlay. "Oh, well," said the director, "I just wanted to show that we could do this type of picture as well as our Western studio." No thought given at all to the thousands of dollars of unnecessary expense.

So it was in every department—factory, studio, exchange, advertising and so on. But what could be done about it? Nobody cared, least of all the heads of the companies affected. These matters were mere bits of daily routine in the work of a business man trying to be a picture man at the same time. Meanwhile I was formulating my own ideas of the pictures that the exhibitors wanted, and the probable trend of the film industry. I saw that the time had arrived for a change in the class of productions, in the methods of selling them, and in the advertising of pictures both from the manufacturer's and the exhibitors' viewpoint.

It was here that I had impressed on me the fact that, while the man without ideas is hopeless, the man



MABEL TRUNNELLE.
One of Edison's Pretty Stars.

with ideas and no money is in much the same boat. I tried to convince the heads of almost all the film concerns that the day was here when they should disregard the old methods. But I ran up against a stone wall, the unanswerable query, "Well, I've become rich through the present order, why change?"

Then began the long struggle. I tried Wall Street. It's one thing to believe in your own ideas and ideals, but it's another proposition to prove them. And proving them to Wall Street means showing the goods. Here's the scheme I used.

For \$4,260.20 I secured the rights and seventeen prints of "The Gods Decree," a foreign-made feature. Then I went down to Wall Street and got one hundred men to take a share in the picture, each paying \$42.00 for his share. I put the picture out and worked it according to my own ideas. The results were what I expected. They amazed my Wall Street friends. But they did me no good. Listen to what the capitalists said.

"Well, Selznick, the returns have been pretty good, but you can't possibly do this all the time. This must be an exceptional case."

So I took on another feature, and got another hundred men in with me on that; many had been with me on the first feature, many were new. Before I got through I had tried five features this way, each time getting a hundred men to put a paltry few dollars in so that I could show them the possibilities of the field.

Each time the returns were big, but that didn't insure the success of the plan, for money is more timid than the fleetest rabbit ever seen.

"It isn't right, Selznick," the capitalists told me after each experience. "You must have something up your sleeve. This business can't be as wonderful as you have shown with these pictures. What are you holding back on us?"

I wasn't holding anything back, and at last I convinced the men I wanted that I was right. You know yourself what has happened since then. If you want further conviction let me tell you that there is almost two million dollars invested in the World Film Corporation to-day. A million and three-quarters at the present writing, to be exact.

That's how to start a feature programme.

If you want to do the same thing, why go ahead. I took a few ideas and transformed—no, it was too hard a struggle for that word—I developed them into a two million dollar corporation. Perhaps you can do likewise.

My ideas? Well, at the beginning of my film experience I felt that the exhibitors wanted "productions," big pictures with the backing of prominent names. The picture turned out by a scenario writer, with ordinary players, may be a good picture, but it hasn't the advertising value, it isn't *known*, and you lose valuable energy and money in making it known. That these conclusions were correct has been proven since by other companies as well as my own. It was for this reason that I secured the Shuberts, then the William A. Brady interests, later the Blaney photoplays. Then came the Colonial Motion Picture Company's product, "The Seats of the Mighty," and the Dyreda Art Film Corporation products. But I did not stop with these. Soon I secured the Liebler features, based on the Paul Armstrong successes, then the products of the California Motion Picture Corporation, and the suffrage picture, "Your Girl and Mine," which is being produced for the National American Woman Suffrage Association. We have progressed so far that we are now handling as a special release the Edward S. Curtis picture of Alaskan life, "In the Land of the Head Hunters," and for the Boy Scout Association, "Adventures of a Boy Scout."

But since it has been proven that features can be made to pay, I want to see the plan of showing a feature only one or two days stopped. The feature should show for a week or longer, and it will not be long before you will find a week the shortest period that an exhibitor will show a big production. This has to come, along with increased prices, and when it does come you will find both exhibitor and manufacturer getting a much greater return for their money.

The day of go-easy methods in the picture business is over. Mind you, I am not saying this because the words sound pretty. The motion picture business is the biggest on earth to-day, and it requires the biggest brains in the business world. The corner in the business has to have a selling staff second to none. The same applies to the advertising, to every other department. *Nothing in the commercial or artistic field is too good for pictures.*

Photoplay authors, be satisfied. Prunes are just as cheap as ever.

Opportunity only knocks once, but we all get a motion picture circular in nearly every mail.

Life's mysteries: Billed cabbage, Irish stew, and slapstick comedies.

You can't keep a good thermometer down—nor a good motion picture.



ADELLE LANE.
Who Has Been Seen in
Selig Photoplays.

ALL
FOR
ONE



ONE
FOR
ALL

LUBIN'S STAR

Author-Actor-Director-Manager

Mr. Romaine Fielding

And His "Round-the-World" Company

PRESENT STUDIOS

PHOENIX, ARIZONA, U. S. A.

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ELSIE BURNS
EDNA DELIENEUX
GEAN GENEZ
LUCILLE LA VERNE
NANNIEN PEARSON
FLORANCE LARRANCE

MARGARET LA VERNE
GEORGE LOEBE
BABY VICTOR
JACK LAWTON
ROSCOE KARNS
HARVEY H. GATES
ARTHUR MINIMUM
J. MONROE JOHNSON

HAROLD LYNN
ROGER LA VERNE
B. HERBERT ROTHWELL
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The Star Made the Following Lubin Features

THE VALLEY OF LOST HOPE—Six Parts

IN THE HOUR OF DISASTER—Six Parts

EAGLE'S NEST—Eight Parts



ENTRANCE TO THE CAT ANIMAL BUILDING.



THE GIRAFFE'S HOUSE.



STAGE WITH WOODLAND BACKING.

A VISIT TO SELIG'S JUNGLE ZOO

A Chatty Description of Filmland's Contribution to the Wonders of California's Exposition Year

"What seems to be the trouble, Shakespeare?" queried the lion, noting the dejection of the Royal Bengal tiger who sulked in a corner despite a modern, concrete cage with fancy steel bars.

"Oh, nothing much," growled the man-eater. "If this studio doesn't recognize talent when it is right under their noses, let them suffer, I say."

"What have they done to you now?" asked the black leopard, playfully taking a mouthful out of a passing keeper's arm.

"It's what they haven't done," barked the tiger. "I haven't had anything but a 'bit' in a picture for three weeks and then I was cast in an unpopular part. The public soon forgets its favorites if we are not kept on the screen."

"Forget it," admonished the lion. "Ain't I the king of beasts; and didn't they dissolve me into a coyote during a scene only yesterday? And you grouch around talking about trouble in the pictures!"

Whereupon the pumas, leopards, orang-outang, bears and hyenas, growing tired of the two "kickers," set up such a racket that the disputants were forced to subside and cover their ears.

Over in the corral section of the magnificent grounds another argument was in progress, a score of camel contending their superiority in temperament with the water buffalo. This war of words became so high-browed that it was interrupted by cries of derision from the elk, zebra, sacred cows, kangaroos, yak and cassowaries. Adding to the great confusion, the cockatoos, eagles, cranes, expensive-appearing pheasants and cranes chattered until the booming of cannon stunned the entire aggregation into silence from jungle beasts to the queer fellows from the Dark Continent.

For a great battle had begun in the far regions of the great Selig Jungle Zoo, which outshaded the interest spectators in the animal section of that million-dollar studio, and signalled the arrival of 1915 visitors to California, the state of fairs.

For the magnificent combination of art, concrete, landscaping, sunken lakes, tropical vegetation and woodland shown us that day—ignoring the inhabitants themselves—revealed, in striking manner, the fact that one of the really pretentious exhibits of the entire State had been prepared beside beautiful Eastlake Park, Los Angeles, by Colonel W. N. Selig, the modern

wizard of motion pictures and finance, who was able to wave a practical but effective wand over a few gulches and lop-sided hills, dissolving the whole misfitting jumble into a royal garden.

One is liable to get hysterical in setting down impressions immediately after the visit to the Selig Jungle Zoo. The one central thought which pursued our little party was the conviction that Colonel Selig certainly had caused a stir in the great circulating medium of the country in bestowing upon Southern California one of the most attractive and permanent exhibits which that fortunate section will ever receive upon a golden platter.

The one regret I have is the lack of a snapshot of



A BIT OF THE GROUNDS THROUGH THE ARCHWAY.

the really wonderful gateway of this king's grounds. But Sculptor Romanelli and his assistants had not the stone elephant in place in this massive work of art, and the masterpiece archway could not be photographed. A migratory artist informed me that the concrete gateway, with its stone replicas of jungle beasts, surpassed in beauty any similar structure in the world.

This archway was but one of the things which impressed upon our party the seeming fact that Colonel Selig proceeded upon, but one plan in creating the Jungle Zoo. Whenever he thought, saw of, or heard of anything real expensive and effective, he immediately went out and purchased it.

This seems to be particularly true as regards the animal inhabitants of the wide-spreading grounds. General Manager Thomas A. Persons took pride in pointing out four-footed pets which were so rare that they had no relatives in the United States, while Animal Manager John Robinson revelled in the fact that he had the "only" feathered fowl of certain queer species in captivity. The animals and birds of the Jungle Zoo easily aggregate \$350,000 in value at present, according to the data there, while more consignments from Selig foreign buyers are on their way, it is reported.

To many 1915 Fair visitors, the actual studio section, removed from the Zoo by a hedge of roses, will command the most attention, for here are the stages, "jungles," and locations where such notable stars as Kathryn Williams, Thomas Santachi, Beanie Eyton, Wheeler Oakman, Lillian Hayward, Lillian Brown Leighton, John Lancaster and others appear before the camera. The tremendous Tom Mix and his strenuous Western company, which includes Goldie Colwell and Ed Brady, are not at this place. They are located somewhere out in Glendale Valley, at a "Western" studio. Director Jack LeSaint works at "The Cloister," otherwise the handsome mission studio in Edendale, with the stars, Stella Raseto, Guy Oliver, and Eugene Bessner. Feature Director Colin Campbell was absent at Panama at the time of our visit.

We were told that all would be gathered under the blue canopy of the remarkable Jungle Zoo before another year. A better fortune for artists one could not wish.

WHO GETS THE CREDIT?

(Continued from page 41.)

and it would seem that the dollars have been rolling in a bit more freely for them. The photo-playwright, with but few variations, is in the same position as the fiction writer or the playwright; get reputation, which comes with publicity, and the marketing of his product is made much easier and profitable. More than often the photo-playwright is responsible in a major degree, for a good photoplay.

In this instance I might draw from my own experience by referring to "The Toll of Fear," in two reels. Here was a case where the plot, the conception, treatment, and development realized the really big results. It was novel, true, from the fact that I was the only character in the play. Still, the play was the thing. THE NEW YORK DRAMATIC MIRROR, in its criticism of it said: "Truly it was a daring undertaking that Mr. Fielding mapped out when he sought to utilize an abstract principle in a one-man picture and drive that principle home." Now, the great problem in this play lay with the author. The underlying purpose of the play was to show the effects of fear, that fear is a condition of the mind which can be superinduced purely through a person's own foolish deductions and reasoning, independent

of any vital force or influence without. A director, who is purely a director, has little time to take an abstract idea and drive it through; the scenario writer must furnish the plot, the incident, the situation. It would never do for him to furnish the idea alone.

On the other hand, take "The Clod," a story of Mexico, in which a peasant was the central figure. There was a plot, yes. But it was the character study done of this stolid, ignorant, ill-fated Mexican farmer, with a few spectacular battle scenes thrown in to enliven the action, which made the play stand out. If I may be permitted the opinion, it was the finest piece of acting I have done during my screen career. I directed the picture, and I had an important hand in the development of the plot—but I should have, perhaps, accomplished quite as much with any other director at the helm. The plot was minor—the character was the thing. Then we have "A Dash for Liberty," another two-reel Lubin feature produced by me, which serves to illustrate the kind of a play which depends more on its direction than any other factor, for its success, never forgetting the developers, printers, cutters, etc. Here I must offer an apology to one of the critics, who said: "It shows Romaine Fielding at his best as a producer, but as a writer, though very clever, not in his most human

vein." He was right. The play was all direction with the incidental business, the little effects which only the director can furnish as occasion may demand. I played one of the lead roles in this picture besides writing and directing it, but knew, as did my friend, the reviewer, that it was the direction which counted.

In "The Weaker Mind" we have the triumvirate, and that, in most cases, is as it should be. It is striking the happy medium which, after all, makes the world's greatest masterpieces, whether drama or fiction. THE NEW YORK DRAMATIC MIRROR, Mr. Denig writing, said of this play: "It is a story of sharp contrasts, moments of domestic felicity, alternating with scenes of human degradation, and the total impression is vivid." It's that total impression which is more to be sought than all else; and once achieved, there should be no question of where to give credit. It would be director, actor, author, camera man, and so on down the line through the factory.

Referring back to what I said relative to a film company exploiting one artist and not another; passing by those instances where personal like or dislike enters, it is a simply a question of business, of dollars and cents. The actor is easier to exploit than the

(Continued on page 60.)

PARAMOUNT PICTURES

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A Powerful Drama Direction of Romaine Fielding

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Drama by Clay M. Green Direction Joseph W. Smiley

"THE COLLEGE WIDOW" Featuring Ethel Clayton and
Comedy by George Ade Direction Barry O'Neil George Soule Spencer

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EVERLYN NESBIT THAW and her son, Russell William Thaw in
"THREADS OF DESTINY"

A Drama by WM. H. CLIFFORD Directed by JOSEPH W. SMILEY
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FATSY BOLIVAR, a series of 14 reels, one every Monday, by Clay M. Green
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SIX REGULAR RELEASES EACH WEEK

"Fatsy Bolivar"—Series No. 5 Monday, Jan. 28
"Fatsy in Business"—Comedy Tuesday, Jan. 29
"Green Snake and Red Skins"—Comedy Wednesday, Jan. 30
"The Attorney for the Defense"—Three Reel Drama Thursday, Jan. 31
"In Her Mother's Footsteps"—Two Reel Drama Friday, Jan. 31
"The Language of the Hand"—Drama Saturday, Jan. 31
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PARAMOUNT PICTURES

JESSE L. LASKY PRESENTS

MARGUERITE CLARK

(Member of FAMOUS PLAYERS FILM CO.)

IN THE GOOSE GIRL

A PICTURIZATION OF HAROLD MERRITT'S FIRST IMPRESSIONS NOVEL

RELEASED JAN. 25

JESSE L. LASKY MANUFACTURING CO.

LONG ACRE THEATRE, W. 48th STREET, N.Y.C.

JESSE L. LASKY PRESIDENT SAMUEL GOLDFISH VICE-PRES. & MGR. CECIL B. DEWILLE TECHNICAL MGR.



Viola Savoy. Photo, N. Y.

Little Viola Savoy flashed out in feature prominence again last week with the release of the Nonpareil Company's screen version of "Alice in Wonderland." Miss Savoy, who charms spectators in the title role of that feature, has the distinction of having played 129 parts on the legitimate stage. She has been under the management of Al. Woods, the Liebbers, Henry B. Harris, and Winthrop Ames. Her first screen work was with D. W. Griffith's initial picture, "The Pawnbroker," a Biograph production.

RELEASE GABY FILM

Feb. 8 Chosen as Release Date for Picture That Was Smuggled Out of Paris

At last a release date has been set for the Famous Players' production presenting Gaby Deslys on the motion picture screen for the first time. An original story of the theater called "Her Triumph" will be the vehicle for the international star's screen debut, which will occur on Feb. 8. It will be recalled that this is the film production which had to be smuggled out of Paris at the outbreak of the present European war, at which time the novel manner of its transmission to the United States was featured by foreign and American newspapers. When it was announced, on the eve of Gaby's departure for Paris last spring, that she had been engaged by the Famous Players to make her first appearance in motion pictures in a feature to be produced in France, no one foresaw that the war now raging through Europe would prevent the transmission of the film from Paris to New York. The subject was completed simultaneously with the opening of the war, when the French military authorities, for obvious reasons of defense, laid down the ukase that no one could take or send photographs out of Paris. It thus became necessary to adopt drastic and almost heroic methods to effect the transit of the film from Paris to the New York studios of the Famous Players. Two special French messengers were engaged to conduct this difficult mission, and in the guise of volunteers on their way to join their regiment at Calais, they made the long journey on foot with the reels of film wrapped closely around their bodies. Arrived at Calais, they made their way across the Channel to Dover, thence to London and Liverpool, where they embarked, still enveloped in the film under their clothes, on board the *Ostia*.

ROLFE LEAVES ALCO

Producing Company About to Conclude Other Releasing Arrangements

The E. A. Rolfe Company, which already has two feature productions to its credit, "Rip Van Winkle" and "The Three of Us," has left the Alco programme, on which it was originally releasing. No announcement has been made as to the reasons for the change, which is understood to be due, however, to the doubt concerning the regularity of Alco releases.

Arrangements are now being made for the signing of a new contract which the Rolfe Company officials state holds out much better inducements. A definite announcement is expected next week.

WALDRON IN GOODWIN ROLE

Charles Waldron, who recently won distinction in "Daddy Long-Legs," will be seen in the role of Dick Carew, originally played by Nat Goodwin, in the Famous Players' production of "When We Were Twenty-one." William Elliott will be featured in this production of the H. V. Edmund play.

HONOR FOR PATHE

The house of Pathe has been appointed official cinematographers to the Czar of Russia. Such a privilege means a good deal in Russia, since the throne is hedged around with so many restrictions.

HORSLEY'S NEW "WONDER BOX"

David Horsley has perfected a new camera which, he states, "takes two exposures and makes two separate double exposed negatives at one time." By arrangement with Mr. Horsley, the new duplex, double exposure camera, will be used exclusively in the production of Mina Alma, Harry La Pearl, leading comedian with the Mina forces, has the honor of appearing in the first picture made with the "wonder box."

The entire camera, from the drawn plans to the molding and machinery of the mechanical parts was made in the shops of the Centaur Film Company, at Bayonne. Chester Beecroft, general manager of the Centaur Company, describes the latest Horsley invention as follows:

"The new duplex, double exposure camera is already in use in the Centaur studios in Bayonne and has demonstrated its thorough practicability in actual test. The possibilities opened up by Mr. Horsley's astonishing device are almost without limit. Both the vision and the scene are made at one time and either or both may be faded in or out by an independent controller. The mechanism is operated by a spring motor, which can be set to any speed from one to twenty-four that may be desired. This motive device enables the camera man to give his attention to the more important details in photography. The duplex negative is made merely as an insurance against any defect in, or accident that might hap-

pen to, a single negative, such as static, scratching, errors in the developing, etc., thereby obviating the necessities of costly retakes.

"Some of the effects that have already been accomplished with the new camera are most weird and startling. In one protean comedy several different human heads change and alternate on one body with startling rapidity. And the illusions are said to be perfect. In another test a lion is seen eating peacefully out of the same plate with a little girl.

"Another great advantage, as great in its way as the effect, is the time and money which will be saved by the Horsley camera over the double exposure method now in general use.

"In the first place, as both the scenes and visions are made at one time and in one location, the same light is used for each. Under the present method, scenes and visions are made at different times and the negative has to be rewound with exactness, and the acting in the second exposure timed with minute precision. Any error, however slight, will spoil the entire effect, and the work has to be done over and over any number of times—until the combination has been accurately obtained. The Horsley camera, by making both exposures on the same film at the same time, entirely eliminates these wastes and uncertainties, and proportionately reduces the cost of production.

CALIFORNIA'S NEXT

Bret Harte's "Lily of Poverty Flat" to Be Produced by California M. P. Corp.

The following releases are announced for the near future by the California Motion Picture Corporation: "Lily of Poverty Flat," based on Bret Harte's story, "Salvation Nell," by Edward Sheldon, and "The Price She Paid," by David Graham Phillips. Beatrice Michelena, who has scored so strongly in "Salome Jane," and "Mignon," will be featured in these productions.

The sponsors of the California Motion Picture Corporation have big plans for the coming year. They have never spared any expense or pains in the staging of feature productions. Herbert Payne, of Menlo Park, California, is president of the corporation. Alex. E. Byrness is general manager, and the studios and laboratories are under the supervision of George H. Middleton. The California company has also built up a reputation for a dignified advertising campaign. The booklets prepared for the different releases, and the "Salome Jane," and "Mignon" calendars are among the best publicity devices of the past year.

NO DECISION YET

Contest Judges Narrowing Down Scripts in Search of Winner

At least two weeks more of work are ahead of the judges in the Misono-Madison Artistic Ending Contest. By valiant work the judges have finally narrowed the scripts to be considered from the 471 told of in last week's Misono to 60.

Horace Plympton, Edison's manager of negative production, is enthusiastic over the prospect of securing a novel and artistic ending from the manuscripts submitted. Mark Swan, author of the uncompleted story, is also of the belief that no better result could have been expected by the most optimistic of contest boosters.

"One thing I have noted might be worthy of mention," says Mr. Swan. "The endings that give evidence of having been written by professionals in many cases do not approach those clearly the work of amateurs for originality, but the trouble with the latter is that when he gets a good idea he is not always able to devise a practicable means of 'putting it across' on the screen."

CAST "COUNTRY BOY"

Marshal Neilan and Florence Dagmar to Have Leads in Lasky Feature

Marshal Neilan, whose acquisition by the Lasky Company was recently announced exclusively in *The Misono*, will make his bow on the Paramount programme in a screen adaptation of "The Country Boy." Playing the female lead opposite will be Florence Dagmar. Others in the cast are: Dorothy Green, Loyola O'Connor, Mrs. Lewis McCord, Horace B. Carpenter, Edward Lewis, Ernest Joy, Tex Driscoll, and Ernest Garcia.

"The Country Boy," which was written by Edgar Selwyn, had a long run in New York, and also proved among the most successful road attractions of recent years.

COMING BRADY FEATURES

"Woman and Wine," the famous French melodrama is to be given a screen presentation soon by the William A. Brady Picture Plays Corporation. "The Face in the Moonlight," with Robert Warwick in the Robert Mantell role is another feature promised. Contracts are pending with Thomas A. Wise to appear in a series of "Foxy Grandpa" pictures. Announcement has been made of the selection of Wilton Lackaye to play his original role of "Evensong" in the screen adaptation of "Tribs" that is promised for early release. Beginning May 1 the Brady Company will double its output, releasing twenty-four features in the following year.

NEW COMEDY COMPANY

Prominent Stars Signed by Organization Headed by Phil Gleichman

The World Comedy Stars Film Corporation, a one hundred thousand dollar concern, has just been formed with Mr. Phil Gleichman, well known in the motion picture field, as the dominant figure. The aim of this new corporation is to manufacture and market one-reel comedies with famous stars of the legitimate and vaudeville stage in the leading roles.

Contracts have already been closed with Jeff De Angelis, Lulu Glaser, another widely known star, who has appeared in "Ermine" with Francis Wilson, "Dolly Varden," and other successes too numerous to mention; Florence Tempest, of the well-known vaudeville team, Tempest and Sunshine; Kathryn Osterman, who made a reputation for herself in "Pie, Pail, Pook," and "A Persian Garden."

Edmund Lawrence, who has had as interesting and varied experience on the legitimate stage as director, having been with Thomas W. Keene, Lillian Russell, E. H. Sothern, De Wolf Hopper, and recently with the Kalem Company, has been engaged as director; William W. Jefferson, of the famous Jefferson family of actors, is to be the associate director.

The scenarios are to be written by Mark Swan, who has been engaged in turning out scenarios for the Edison Company and who is also a well-known playwright for the legitimate stage.

AUTHOR KAUFFMAN SIGNED

"House of Bondage" Writer Will Supply Scenarios to Humatology Film Company

Reginald Wright Kauffman, author of "The House of Bondage," has contracted with the Humatology Film Producing Company, of Medford, Mass., to write plays for the motion picture screen. The author's wife, Ruth Kauffman, well known as a newspaper special writer, has also been engaged to be scenario editor for the Medford concern, whose productions are released by the United Film Service.

Jack Ross, president of the Humatology Company, induced Mr. Kauffman to take up the screen work. The producing firm has released two productions, "The Price He Paid," based on the Ella Wheeler Wilcox poem, and "Are They Born or Made," a drama of gang methods and politics by Ross himself. Mr. Kauffman's works have all been treatments of serious problems, such as come within the scope of the Humatology Company.

Both Mr. and Mrs. Kauffman have just returned from the European battle front, where they had unusual opportunities of observing real conditions, through the fact that Mr. Kauffman was attached as orderly to the Allies' staff, and Mrs. Kauffman acted as a Red Cross nurse. It is said that an unusual treatment of the situation in Europe will be among the first of Mr. Kauffman's works for the screen.

NOVEL TRAVEL SERIES

Paramount Camera Men, Touring South America Will Furnish Programme One Real a Week

Four camera men started last week via Florida on a trip through South America that is expected to take eight months. The journey has been planned by the Paramount Corporation to supply a novel adjunct to that organization's programme. The pictures, which will constitute a novel tour of Latin-America, are to be released in weekly one-reel installments, each reel to comprise two subjects that will harmonize.

This plan was adopted by the Paramount in the belief that American audiences are greatly interested in Latin-America though knowing little of its sights. Arrangements are under way whereby these pictures will secure publicity through a national weekly magazine and a syndicate of daily newspapers. Exhibitors will be able to book the whole trip or a part of it.



J. P. SKERRETT.
General Manager, Nicholas Power Company.

FOUR JANIS FILMS

Stage Star Completed That Number of Features in Six Weeks

Mia Janis, who will soon be seen on the Paramount programme in a Bosworth feature, accomplished the unusual feat of completing four pictures in six weeks at the Bosworth Los Angeles studio. Three of the stories for the pictures were also written by Miss Janis. Miss Janis is now on her way to London in compliance with the terms of a contract with Alfred Butt. There is a possibility of her being seen in more screen productions at the conclusion of this engagement.

In the course of her six weeks at the Bosworth studio, Miss Janis has been called upon to do everything daring in the way of "stunts" that could possibly be thought of. She has driven a racing automobile, ascended in an aeroplane, been tipped over in a canoe in icy water, and made several daring horsemanship rides. She says that motion pictures have made her so accustomed to thrills that even the sight of a Zeppelin over London will not startle her.

LUBINITES OFF FOR SOUTH

George Terwilliger, Lubin author and director, left Philadelphia last week with a company of Lubin players for an extended tour through the South and Cuba. The players will be traveling several months.

Mr. Terwilliger will devote his energies to the making of several feature pictures which he wrote himself. The company will spend several weeks in St. Augustine, Fla., and will then tour the east and west coasts of Florida.

The company includes Miss Ormi Hawley, Earl Metcalfe, Kempton Greene, William Cooper, Miss Mae Delmet, Miss Hazel Hubbard, and Mrs. Frances Fortier, Herbert Fortier, Peter Volkman, Fortier Cornelissen.

AMERICAN PLANTS EXPAND

Under the personal direction of President R. B. Hutchinson, the American Film Manufacturing Company is undertaking extensive additions to the studios at Santa Barbara, and also extensive alterations in the laboratories at Chicago. When these alterations are completed the total film capacity will exceed 800,000 feet of positive per week, and the negative output will be approximately twice what it is at present.

GENERAL FILM ELECTION

Election of officers of the General Film Company was held last week in New York city. J. J. Kennedy, of the Biograph Company, was re-elected president. The other officers follow: C. H. Wilson, of the Edison Company, vice-president; A. E. Smith, of the Vitaphone Company, treasurer; Paul Melles, assistant treasurer; and F. A. Clark, secretary.

RAMO TO MAKE ONE RELEASE

The Ramo Film Company, heretofore producing features only, will, in the future, also make one and two reel subjects which will be released on the United Film Service programme. The company will specialize in society dramas. The first United Service release is "Her Lesson," sent out this week.

HOLBROOK BLINN ON SCREEN

Holbrook Blinn has been signed by the William A. Brady Picture Plays Corporation to appear in his original role in Edward Sheldon's "The Boss," before the motion picture camera.

SOMETHING
EVERY EXHIBITOR
SHOULD KNOW
ABOUT

MINA FILMS

The maker of MinA Films was the first to make a fortune out of one reel comedies exclusively—more than seven years ago—before anyone else dared attempt such difficult work.

Now he has the finest equipment in the world—plus experience—and is making MinA Films the best and funniest in the market. So good that they are on the General Film Program. You know what that means, don't you? Then don't hesitate—order from your licensed exchange today.

Released Thursdays

MADE IN AMERICA

THE COAST IN REVIEW

All Los Angeles Studios Plan Unusual Activity in Coming Year—Features, Long and Short, on the Programme

LOS ANGELES (Special).—The trend of productions of the Pacific film colony for 1913, according to official announcements from all quarters, is towards quality, features both long and compressed, famous stars and famous plays or authors. There is every indication that the industry will grow away from ancient tradition and the mediocre with greater rapidity than ever before, a need which is most imperative, as every exhibitor and patron well knows.

That features are demanded to a greater extent than ever before is the position taken by the various Pacific studios. All of these, both small and great, are putting their utmost efforts upon the multiple-reel story first, while playing the programme releases up with greater strength than ever before, some considerable task along both lines.

At the Mutual, D. W. Griffith will continue putting on masterpieces, his plans already including five adaptations from famous books and plays. Like other Mutual studios, the Reliance-Majestic also is putting on copyright stories in four reels regularly, in addition to many other multiples. This studio does not make announcement of future titles.

The Selig Polyscope studios here, under the management of Thomas A. Parsons, have begun specials at all three places. The "Selig Spectacular Specials" will include "The Carpet from Bagdad," "The Hoxary," "The Servant in the House," "The Ne'er Do Well," "A Texas Steer," and "The Crisis." Celebrated novels and plays will be shown in three-reel form under the designation of "Selig Diamond Specials," a new innovation. Not less than seven releases a week will be made through the regular General Film programme, while the Hearst-Selig News Pictorial, twice a week, will provide a service of actual war doings.

Lasky is continuing his practice of engaging notable legitimate stars to enact roles in the famous plays at his command, including the Belasco products. William De Mille, the notable playwright, is putting these plays in photoplay form, while Manager Cecil De Mille is producing or superintending the work of putting on these plays. This is, perhaps, one of the strongest brother acts in the whole film game. "The Warrens of Virginia," with the noted Blanche Sweet in the lead, has been completed as a 1913 offering here. "The Governor's Lady," by Edith Wynne Matthison, is under way. William De Mille's play, "The Woman," will be the next Sweet production. Victor Moore, remembered in "Forty-five Minutes from Broadway," will play the lead in "Snobs," while other plays will be "The Case of Becky" and "The Darling of the Gods."

The Americana, at Santa Barbara, is especially active with features as well as regular Mutual releases. The four-reel productions here are in the hands of Director Harry Pollard, while Margarita Fischer will be featured in each. "The Lure of the Mask," by Harold MacGrath, and "The Lonesome Heart," by Photoplay Author Clarence Badger, will lead American features of this length.

At the Western Vitaphone Feature, Director Rollin Sturgeon is putting on nothing but copyright books and well-known stories of multiple-reel length. He has a dozen on the shelf. A portion of the Famous Player programme already has been announced. Mary Pickford, directed by David Kirk-

wood, and supported by Marshall Neilan, is playing in "Rags," written especially for her. A second Famous Player company, under the capable Allan Dwan, also is at work here, with Artful Al. Kaufmann perched in the managerial chair.

The Universal is opening up a new serial under the general title, "The Black Box." There will be fifteen of two reels each. Veteran Otis Turner is at the helm. "The Master Key" is another big feature, exploited widely by newspapers and various publications. All other series are concluded, save the postponed Kerrigan Irish stories.

At the Glendale-Kalem one of the specials will be more. Hazards of Helen, a popular series which Director J. P. McGowan has put on so successfully that exhibitors demanded a continuation. Features from copyright books also will be made here.

The B. A. Rolph Players, Louis Joseph Vance, Carlyle Blackwell, Willard Melville, of the Western Lubin; Max Fignus, David Miles, and several others are also in the feature business.

At Inceville, General Manager Thomas Ince is planning an increase, producing two features at a time in addition to his usual heavy programme matter. Beasts Barricade, William Hart, George Beban—the latter in "The Sign of the Cross," and Edward J. Connelly are but a few of the notable stars which Mr. Ince will engage for the coming season. Authors Richard V. Spencer, William H. Clifford and C. Gardner Sullivan are preparing a number of pretentious Oriental productions also among them. "The City of the Dead," "The Rescued," and "The Tomb of Death." Many new building operations are planned at Inceville also, including a large hotel. The municipality continues to grow rapidly.

The police had to chase the crowd away from Mary Pickford's box at the exhibitors' ball here. This is a hint of the financial success enjoyed. The plan of allowing the public a close look at "your favorite screen actor" for 25 cents per head, certainly jammed the big Shrine auditorium. Between this army of the curious, many of whom could not secure entrance, and those who paid \$1 to be looked at and dance, the sides of the big building threatened to bulge into the street and the police had their hands full. Carlyle Blackwell and Dorothy Gish led the grand march in a manner which did credit to the colony. Mary was crowned "Queen," and other celebrities were given the "spot" during the dances. The exhibitors are going to use the fund to fight proposed harmful film legislation.

Louis Joseph Vance is bulging with joy. He has plunged into the motion picture game up to his collar and is gleeful the livelong day. The notable writer has a full company at work at a Boyle Heights studio, with Winifred Lucas in charge of the production. Betty Bellairs is playing lead in the first story, "The Spanish Jade," from Mr. Vance's dramatization of the novel by Maurice Hewlett. Mr. Lucas will put this on in five reels. Mr. Lucas did the Vance series, "Trey o' Hearts," and the bug bit the author while watching the fascinating game.

Katherine M. Henry, formerly with the Selig Polyscope Company at Chicago, has joined the Griffith-Mutual studio here. Princess Ibrahim Hassan, the Miss Oia Humphrey who attained a foreign name by marriage, is coming to the Universal to play in "Under the Crescent," a series of Turkish-favored pictures in six instalments. Burton King will put on the series. He will begin work after Don Manney decides whether it will be best to have Princess Hassan abducted by Turkish plotters or to allow her to come West without this tempting delay.

Manager Isidore Bernstein, of the Universal, has been quite ill two weeks, but is back at the office. He was threatened with complete nervous prostration. The Elks, of Los Angeles, have entered Clee Madison as a candidate for queen of the Panama-Pacific Fair. Some backing. Adele Lane is going to New York city for three weeks. When she returns she promises to have news which will arouse much interest in the local colony. Florentino Constantino, the eminent grand opera singer, found time to hop into pictures during his season at the Auditorium here. He and Gertrude Price, a writer for the N. E. A., played in "Smouldering Fires," a Jack Kerrigan picture. Now Miss Price is going to write "Experiences of an Extra Girl" for her 150 publications.

Director Paul Powell's first picture at the Griffith-Mutual studio is "Lost—Lord Lovell," from the pen of W. Cary Wonderley. Dorothy Gish is featured in this two-reel comedy drama.

Director George Siegmann, of the Reliance-Majestic studio, curled his hair every day for five months. We have the proofs. Not only that, but he did the job himself, devoting two hours each morning to growing curly at the top. He tried hair dressers, but they didn't get the bang of the thing. Therefore he did it himself. We are exposing George now because the production of "The Clansman" will show him up any way as Silas Lush, the mulatto, whose hair naturally should be that way. Jennie Lee, more than thirty years ago known as one of the foremost actresses of the time, again is to be featured. She will be seen on the screen this time as one of an elderly couple in "Farm Folks." Charles Cortright also is a lead. During her stage triumphs Miss Lee has made a specialty of Shakespearean roles. Among other great successes was her work in Charles Dickens's "Black House," dramatized for the stage. "Farm Folks" is to be a Majestic release.

Henry Otto is forgiven. The cigars were very fine. In our opinion Mr. Otto not only is an able director, but a gentleman. He has just completed a story, "Saints and Sinners." It should prove a very natural production.

Every morning Director J. P. McGowan hops out of his bed at the hospital to enter his machine and direct his Kalem company. And every evening he hops right back again to become a patient until the next morning. The hand of some men certainly makes a hit with us.

De Millerville is O. K. now. The glass studio is completed and the lights and cameras work when the sun shines. There will be no winter delays with Lasky production now.

After tripping a few measures with Dorothy Gish at the big hop, we have decided to lose a toe also. Dorothy had us backed off the boards so many ways that we have decided to announce no more birthdays.

Next in line is the real Photoplayers' Ball, to occur at Shrine Auditorium, St. Valentine Day. Great preparations are being made to give this affair an even greater attractiveness than ever in the past. No balls at the auditorium have succeeded in casting even a shadow on the annual affair of the Photoplayers' Club thus far, and the organization is out to preserve its record.

The Static Club also is preparing for its annual hop, but we have received no data as requested. The cameramen made a splendid success of the affair last year.

Corrected again: Both Charles O. Rayman and Ad Kessel, of the N. Y. M. P. Company, made an annual inspection here. "Bigger and better," is Mr. Kessel's motto for 1913 productions under brands Kay-Bee, Broncho, and Domino. Robert Hudson, William S. Hart, and Eben Mitchell will be introduced as Inceville players in the production, "On the Night Stage," already shipped to New York.

Edward Unger, the noted pioneer balloonist, has been engaged by Thomas Ince to construct an enormous balloon for use in a coming feature.

Would Broadway sit up and take notice if it could see its old-time favorite, Bill Hart, ride a Western horse, three-eighths of a mile in twenty-seven seconds, over all kinds of rough country? Well, Bill did it in "The Grudge." But the free list positively will be suspended during the showing of this thriller.

Jack Pickford is seen at the Mutual studio these days.

Some one who is not a good reader wants to know, so here it is: Violet McMillan is playing at Inceville. The petite actress is in a stock. This means she will remain. Sort of a fixture; lashed to the job; clings to the peach as it were.

The B. A. Rolph studio is busy everywhere but in its publicity department. Rumor has it that "The High Road" will be the first feature. It is a Fiske play.

Mable Normand appeared at the big doings in drapery which no man could describe. When the "spot" hit it, every one went blind. Mable was a creation worth looking at all the time, but she did not need to be so stingy with her dances.

Pauline Bush put on a jockey's suit and surprised the track professionals with her riding this week. She will do the ride on the screen in "All for Peggy."

Myrtle Stedman has been selected to support Fritz Schell in "The Pretty Mrs. Smith." The clever Lois Weber will direct.

Louis Glauum had a narrow escape a few days ago when muddy weather sent her machine over the rocky embankment at the seashore. Fortunately, she landed on the sand away from the car and was bruised only.

After witnessing "Sheriff" Arthur Mackley in action with a gun, we are willing that some one else shall walk right up and take that inevitable star away from him. Arthur's trigger finger is too nervous for the average person.

W. B. Wins.

Wilmington, Del., exhibitors are being shaken up by the local authorities to comply more strictly with the building laws.

SCREEN GETS NOVELIST

Randall Parrish to Devote Considerable Time to Writing Selig Photoplays

CHICAGO (Special).—The Selig Polyscope Company has completed an arrangement with Randall Parrish, the author of "When Wilderness Was King," "Bob Hampton, of Placer," "My Lady of the North," as a result of which the novelist has notified his publishers that hereafter he will write but one novel a year, the remainder of his time to be devoted to scenario writing for the Selig Company.

Mr. Parrish, when interviewed at the Selig offices last week, expressed his belief in the early triumph of the original screen story as opposed to the adaptation. "I have been adapting my more popular novels into pictures," he said, "but I shall do much original work during the coming year. I expect to write a number of two-reel and four and five reel stories for the Selig Company evolving new plots and action."

"I think the day is coming," continued Mr. Parrish, "when serial rights of many novels will first be submitted to the film editor instead of the magazine editor. That action has been taken in several recent instances. I am at present busy on the work of adapting my novel, 'When Wilderness Was King,' for the motion picture screen. I think I am composing a very original and exciting motion picture scenario from the book."

"But the book adaptations must come to an end some day, for they will all, the good ones, I mean, be utilized. Then the action writer and the novelist must bring entirely new plots to the screen. That is what I am going to try and do—write entirely new stories with an eye to exclusive motion picture production. That is why I shall cut down my action output to one novel a year."

NEW RAVER IDEA

Italy's American Representative Gives Buyers Plates for Heralds

Harry R. Raver, director-general of Italy's American interests, has put in practice a new idea that is meeting with instant approval. It consists of supplying complete plates for all releases to territorial buyers. The buyers may take the plates to a local printer and have heralds run off as needed at a figure in many cases as low, if not lower, than New York prices.

What this means to territorial buyers may be shown by the example of Sol Lesser, of San Francisco, whose initial order for heralds is always fifty thousand. He has been obliged to pay express charges at the rate of \$1.50 per thousand, as the rate is \$2 per hundred pounds. Other territories suffer in proportion to the distance from New York.

SUNDAY CENSOR IN BAY STATE

Boston (Special).—Deputy Chief George C. Neal, of the State police, is now censoring all pictures shown on Sunday in Massachusetts. The exhibition of films showing dancing, gambling, crime, rough play, cruelty to human beings, or animals, or the use of firearms.

The manager of one film exchange had complained that the story of Christ had been ruled out by the censors for Sunday exhibition because it represented a crucifixion in one of the scenes. "It was too cruel," the censor thought. Scenes from the life of Abraham Lincoln were barred, the manager said, because the censor thought battle scenes were too strong for Sundays. These pictures were sanctioned for use during the week.



DAVID HORSLEY.
Recent Portrait of Film Pioneer.



GEORGE H. SPOOR.
Head of the Mearns Company.

UNQUESTIONABLY

THE MOST SUCCESSFUL OF ALL THE "DRURY LANE" MELODRAMAS

CECIL RALEIGH'S

"THE SPORTING DUCHESS"

Scenario by

CLAY M. GREENE and BARRY O'NEIL

Produced by

BARRY O'NEIL

With

HIS FAMOUS ALL STAR LUBIN COMPANY

Featuring

ROSE COGHLAN

And Enlisting the Services of Over 1000 People

FRED. CHASTON—Photographer

BARRY O'NEIL'S MOST PRETENTIOUS EFFORT TO DATE

Not Excepting His Previous Triumphs:

"The Lion and The Mouse"

"The Third Degree"

} By Charles Klein

"When the Earth Trembled"—By Edwin Barbour

"The Wolf"—By Eugene Walter

"The House Next Door"—By J. Hartley Manners

"The Fortune Hunter"—By Winchell Smith

IN PREPARATION

HENRY SAVAGE'S GREATEST SUCCESS

"THE COLLEGE WIDOW"

By GEORGE ADE

Produced by

BARRY O'NEIL

WITH

HIS FAMOUS ALL STAR LUBIN COMPANY

WITH THE FILM MEN



ARTHUR S. KANE.

Toomey-O'Hara

W. C. Toomey, formerly general manager of the Mutual and more recently with Kessel and Baumann, was married Jan. 15 to Miss O'Hara, of Brooklyn. After the ceremony the newlyweds sailed on the S.S. Lapland for an extended tour of Europe.

Among the out-of-town visitors last week was F. P. Finnegan, first vice-president of the M. F. E. L., of Dallas, Texas, who made a short trip to keep in touch with the new developments in the picture field.

Chester Beecroft, the new general manager of the Centaur Film Company, left last week on a trip which will take him to California. He is expected back in about two weeks.

The Week's Best Laugh

The Ohio Board of Censors condemned Pathe's scientific and educational film, "Non-Poisonous Snakes," in toto because, forsooth, it was harmful! Do you wonder the manufacturer tears his hair and swears audibly at such examples of "boneheadism" as this?

Felix Feist, general manager of the Celebrated Film Company of Chicago, spent several days in town last week buying features for his programme.

Jacob Wilk, who dispenses alliterative allusion and some news matter for the World Film Corporation (L. J. Seisnick, general manager) has moved into larger quarters. No longer do the smiles and merry quips of three pretty young women greet you when you enter his cozy office, for it is cozy no longer and the aforementioned young women, the Misses Koch, Weisberg, and Nissel, are ensconced behind a glass partition and Jake is relegated to work—and Tom Hedding, who shares the office with him.

Looking through the files of the trade papers for the past year one wonders what has become of the film companies whose press matter with high sounding titles announced wonderful plans, and whose promoters had the finest proposition ever thought of. There were hundreds of these mushroom concerns. Every office building in the "film belt" boasted of one or two, and some buildings were veritable hives for them. Some of them lasted only a few weeks, some a few months and the ones with the two Ms of the business—merit and money—are still going.

The process of organization was simple. Some one who had been in some manner connected with the business found some one else who had a little money, \$5,000 or \$10,000 usually, and filled him with tales of how some of the pioneers had begun with practically nothing and, in a few years, become millionaires and the money was still there. These tales of Aladdin's lamp coupled with the natural fascination of the picture did the work and the Magnificent Feature Film Company was formed. The next step was to hire offices, place advertising in some of the trade papers and start work on the picture.

Everything is fine. The owner of the bankroll is now a producer. Soon he will rank with the magnates of the business. The picture costs a little more than estimated, however, and by the time the second reel is finished the bankroll is nearly gone. Mr. Producer either digs up more money or the picture stops. If it is finished more advertising is bought and the picture is shown to an invited audience, who applaud and congratulate "Mr. Producer." But it does not sell. Office rent and other overhead expenses pile up until "Mr. Producer" declines to produce more money, when the office is closed and the picture sold for what it will bring.

There were hundreds of these "features" produced last year, many of them never finished, and there are hundreds of angels who financed them knocking pictures and their producers.

"Wild" Gunning is the motion picture

editor of the *Mirror*, and he is one of the few—very few—writers covering picture topics who has had the actual working experience in the making of the picture. He has, in fact, served in almost every capacity, and is now writing one of the brightest, breeziest "columns" in the trade. But "Wild" makes a false step when he says: "Melodrama has went from our stage." It hasn't "went," and this Winter's offering of both plays and pictures have more of the melodrama than has been offered in years.

The mistake many picture people make is in their definition of melodrama. The common idea seems to be that a murder, a jump from a rushing train or any of the other clap-trap thrills so common in pictures a year ago, makes a melodrama.

The esteemed *Moving Picture News* announces a "new" policy of keeping their advertising columns free from the irresponsible advertiser. I don't quite get the "newness" of this policy as applied to the trade papers, for there are at least two of us who have always scanned carefully not only the financial responsibility of the advertiser but the character of his advertising, and I think I am safe in saying we have had fewer unpaid accounts than any journal interested in pictures.

As to the character of advertising matter. It has always been the aim of THE DRAMATIC MIRROR to work for the best interests of the industry. As an example of this, when other papers were scrambling for the "copy" of the many disgusting picture exploiting women under the very thinly veiled guise of sex education, THE MIRROR was refusing them any aid through its columns. We lost considerable dirty money by this policy, and in one instance were threatened with a lawsuit for our stand, but then, as now, we believed that our readers were entitled to some protection, and we gave it to them.

One good suggestion in this article, however, is the need of a credit organization for the protection of every one who does business with the picture people. There are firms doing business whose check always arrives on time. Those who have done business with these people have concluded that a picture account is well worth getting—in other words, the reliable manufacturers have established the credit of the industry. Now comes the fly-by-night concern, and the promoter whose only assets are a good suit of clothes and a glib tongue. These people, with no assets, expect—and exact—credit such as is extended to the reliable manufacturers. If the scheme goes through the bills are paid. If not, a compromise of thirty or forty cents on the dollar is offered, or more often they vanish without a compromise. In either case some of the trade papers have exploited them and their creditors have made it possible for them to live.

These are the people to be guarded against, and the sooner the lithographers, printers and other people who supply the picture trade get together and form a credit organization the better for all concerned.

A few days ago when I called at the Universal Film Co. and was ushered into a private office bearing the sign "Manager" on the door, I could not help thinking of the rapid rise of the young man who occupied the big desk. A few years ago when I joined the staff of the *Mirror* it was as the successor to Joe Brandt. Joe had diligently fertilized the soil from which the *Mirror* has reaped such a harvest. But, those were the budding days of the independent's in the picture field and Joe was quick to see the opportunities. Carl Laemmle took a fancy to this keen, alert young man and he left the *Mirror* to become Mr. Laemmle's secretary and advertising manager for Universal. By the way I have always thought it gave him considerable joy when he "turned me down" when I first called for advertising. From this beginning he has worked through every grade up to his present position, one of the best Universal has to offer, and during all the factional troubles of the company has, by rare diplomacy, preserved the friendship of both factions.

Some of the conversation overheard at the first showing of "Hypocrites" was certainly entertaining. The best one was from two acidulous looking females. "Well, if Truth looked like that you'd need the United States Army to keep the men from following her."

When the World Film Corporation was searching for the highest class man obtainable to manage their exchanges they went over the list of available carefully and selected Arthur S. Kane, who was then in charge of Eclectic. He accepted the flattering proposition and has since held the position.

Mr. Kane, a modest, unassuming gentleman with a quiet sense of humor has one of the largest circles of acquaintance among the Exchange men and exhibitors of any man in the industry. He was for many years connected with the General Film Company.

There is a new advertising manager in the offices of the United Film Service (Warner's). Will Gents is his name—don't, under any circumstances, call him William. He won't have it that way. Whatever you call him, he has been turning out some remarkable publicity matter and has several full-page stories to his credit in some of the best dailies.

F. J. B.

Did
you
see

MACK SENNETT'S
COMEDY
SUCCESS



MACK SENNETT

"TILLIE'S PUNCTURED ROMANCE"

Watch for the Next
SENNETT
FEATURE

BIGGER

BETTER

FUNNIER

WITH THE EXHIBITORS

A test case will be made of the new Jamestown, N. Y., city ordinance prohibiting the exhibition of motion pictures on Sunday. The ordinance is the result of the announcement of Manager Paul Vibbard, of Samuel's Opera House, stating that he intends to show pictures on Sunday. On next Sunday, the Bijou, Grand, and Samuel's Opera House will exhibit motion pictures and will contest the ordinance in the courts. As Jamestown is known as a church-going city, there is considerable agitation against the Sunday opening; but, nevertheless, a strong argument is being presented by the business men and factory workers for the opening. The courts must decide whether a city can pass an ordinance taking away rights of individuals or parties given them under State laws.

Benjamin Cluster and I. Oleskey have purchased the Waverly Theater, York Road, Baltimore. The Waverly has a seating capacity of about 450.

The Royal Theater, Rockford, Ill., has been purchased by Albin and Emil Johnson, proprietors of the Olympic Theater, also of that city.

Ottendorf and Haefker are the owners of a new motion-picture theater in Avondale, Cincinnati, Ohio.

J. T. Turner and Fred Dahnen, Jr., have added another to their chain of picture theaters, the latest addition being in Berkeley, Cal.

Rubin and Finkelstein are now controlling the Miles Theater, Minneapolis, and the former home of the legitimate is now devoted to feature films.

J. A. Quinn, a wealthy Los Angeles motion-picture theater operator, is conducting negotiations looking forward to the erection of a new picture theater in the downtown district of San Francisco. If the plans mature the new house will have a seating capacity of 5,600.

L. W. Mercer, of the Globe Theater, Washington, Pa., has a sign for sale. It reads: "Admission 5 Cents." Manager Mercer has decided that the day of the feature picture for 5 cents is past. World Film productions are shown at his house.

The Auditorium Theater, Burlington, N. J., is now the property of the First National Bank, of Trenton, N. J., which

bought the building containing the theater at a forced sale. The Auditorium seats 1,700, and has been under the successful management of Charles M. Lanning.

A. W. Black and M. V. Rickle, of Saginaw, have purchased the Family Theater, Owosso, Mich.

Failure of John W. Hart, proprietor of Hart's Theater, Frankford Avenue and Norris Street, Philadelphia, to pay the city tax of \$500 for 1914 has resulted in the closing of the house by the city authorities. Hart asked for an extension of time last May when the tax was due, and it was granted. Suit to collect the \$500 will be brought at once.

The General Film Company has discontinued its Rochester office, which supplied twenty-six of the forty-odd picture theaters in the city. The films for this district will hereafter be sent out from Syracuse.

The Sheridan Square Theater, Pittsburgh, is now in the motion-picture fold.

John H. Kusky, Detroit's picture theater magnate, has completed plans for the addition of a \$125,000 house, at Grand River and Fourteenth Avenue, to his chain, which already numbers more than a half dozen of Detroit's best theaters.

Percy L. Smith, one of the best known of the Southern traveling filmmen, has joined the Southern Paramount Company, and will hereafter represent that organization in the South, making Atlanta his headquarters. For some time Mr. Smith has been with the World Film Corporation.

Manager Blanchard, of the People's Theater, Sunbury, Pa., has resigned, to the regret of Sunbury picturegoers.

During the week of Jan. 18-24 the Cumberland Theater, of Brooklyn, N. Y., and the Crescent Theater, of the Bronx, New York city, both ran Vitaphone weeks, showing an entirely Vitaphone program, including the Broadway Star Features. This is a repetition of an experiment made some time ago by the management of the Cumberland and found profitable. The same company which owns the Crescent Theater then put it on at that theater.

The war tax has resulted in putting several theaters in central and eastern Kentucky out of business.

NEWSY NOTES FROM FILMLAND

The Universal Company will release on Feb. 3 the photoplay which won the recent contest of the *Moving Picture Stories Magazine*. It is called "The Girl of the Secret Service," and was written by Miss Florence M. Higgins, of Miami, Fla. Francis Ford produced the play and Grace Cunard is seen in the lead. It is in two reels.

Reports coming from the Universal Film and Supply Company, of Oklahoma City, say that several cities in the Southwest have closed in preference to paying the war tax. The theaters were, for the most part, in hamlets with limited theatergoing population.

Motion pictures were taken at midnight of the grand ball at the opening of the Panama-Pacific Exposition, and two hours and seventeen minutes later they were thrown on the screen of the Auditorium, where the ball was held. Sol Lesser has the California rights to the pictures.

The Chicago Public Library recently paid a compliment to "The Adventures of Kathlyn" by ordering a special edition of the novel to place on the library shelves. The

books were presented to the library by Colonel W. N. Selig. This work was written from the Selig film serial, the first of its kind.

Harry Scott, who was one of the original "Que Vadis" company managers, and who later opened the Kleins office in Columbus, O., has been placed in charge of the Dallas, Texas, office of the George Kleins Company.

In the eight hours following its showing to the trade, forty-eight bookings were secured in Greater New York on the latest George Kleins feature, "De Barry."

It is interesting to note that two of the four Lucky releases for January are comedy subjects. "Young Romance" and "After Five" are the two.

The St. Louis Motion Picture Company has discontinued the "Frontier" brand. Hereafter all releases will be under the brand name, "Premier."

The Selig Company has purchased the motion-picture rights to "The Lady and the Prince," a five-act play by Aubrey Lanston and Arthur Harnshaw.

EDISON

Films and Edison Service Better Than Ever

In "Suspicious Characters" Wadsworth and Housman

Wind up a hilariously funny encounter with a "cop" by a bombardment of pies, in which Bechtel (the character to the left) gets one in the eye and is laid up. They arrest the "cop" and lock him up in the station house jail. Here are more Wadsworth and Housman comedies, equally lively (all 1000 ft. length):

Dec. 30—COURTSHIP OF THE COOKS.
Jan. 3—CHAMPION PROCESS SERVER.
Jan. 6—EXPENSIVE ECONOMY.
Jan. 11—A SUPERFLUOUS BABY.
Jan. 17—LODGINGS FOR TWO.

Feb. 1—FOUND: A FLESH REDUCER.
Feb. 3—SCENES FROM THE GALLERY.
Feb. 6—SUSPICIOUS CHARACTERS.
Feb. 10—THE TAILOR'S BILL.
Feb. 17—A SPIRITUAL ELOPEMENT.

In "Olive's Greatest Opportunity" Mabel Trunnelle

Concludes the remarkable series of twelve photo-plays, with a brilliant wedding scene in a fashionable church—a girly girl betrothed to a society swain, after many an eventful episode in their love-making. The eleventh installment depicts a daring Pullman train robbery over an heirloom necklace, in which the replica of it was stolen. A brilliant series of twelve films, "Olive and the Heiress" (February and, 1000 ft.), "Olive's Greatest Opportunity" (February 9th, 1000 ft.).

Marc MacDermott Gives "Oh Where is My Wandering Boy" a Dramatic Musical Turn--Not Religious

Born with a love for music, an only son is made a prodigy, a drunkard and a wastrel by a father's misappreciation of his talent. MacDermott impersonates the boy, whose words, "Where is my Wandering Boy," etc., have been set to music by his mother and become instrumental in his reconciliation and reform. A pathetic, powerful story.

"Oh Where is My Wandering Boy To-Night" (February 9th, 1000 ft.).

"A Stone Heart" finds in Augustus Phillips an Ideal Shylock

Phillips, in order to take the part of "Abraham Barnstine" in this play, had to live with East Side Shylocks in New York. His characterization is faultless. He is the merciless Jew whose humanity is touched, but submerged, by his greed of money.

"A Stone Heart" (February 6th, 1000 ft.).

OTHER EDISON RELEASES:

Feb. 3—A THORN AMONG ROSES—Comedy, 1000 ft.
Feb. 10—THE LIFE HISTORY OF THE SILKWORM—Educational, 300 ft.
Feb. 13—THE GLOW OF CLEMENTINE—Drama (2 parts), 2000 ft.
Feb. 13—THE GIRL WHO KEPT BOOKS—Drama, 1000 ft.



THOMAS A. EDISON, Inc.
ORANGE, N. J.

All Edison Films are passed upon by the National Board of Censorship, and form part of the weekly program of the General Film Co.



ARNOLD DALY AND PEARL WHITE.
In "The Frozen Safe," Fourth Episode of "Exploits of Elaine."

FEATURE FILMS OF THE WEEK

Marie Doro Makes Initial Screen Appearance in "The Morals of Marcus"—Viola Savoy Delightful in Film Version of "Alice in Wonderland"—"Wildfire" Presents Lillian Russell in Her Original Role

"THE MORALS OF MARCUS"

Drama in Five Parts, Based on the Novel and Play by William J. Locke. Produced by the Famous Players Film Company.

Carlotta Marie Doro
Marcus Ordeyne Eugene Ormonde
Pangalo Julian L. Stranage
Mrs. Ordeyne Ida Darlins
Hamdi Russell Bassett
Hamdi's Vice-Consul Frank Andrews
His Wife Wellington A. Pizarro
Dora Phyllis Carrington
Harry Pelligrew Helen Freeman
J. W. Austin

Locke's vague as a novelist, before he became a "best-seller," was due to the charm of his eccentric characters—generally men—and, of course, to an exceptional gift for whimsical writing. "The Morals of Marcus" was no exception to the rule, and in addition to literary qualities, the book possessed stage possibilities reasonably well fulfilled in a dramatization of some years ago. This, in turn, has been done into a photoplay and, as in the stage version, Marie Doro plays the part of Carlotta. In passing it may be remarked, she plays it very well.

But to continue with the history of "The Morals of Marcus," it is interesting to note the shifting of the positions of Marcus and Carlotta. Now the morals of Marcus no longer seem of much importance, save as a contrast to Carlotta's ignorance of manners, which pass for morals. How, in other words, most of the charm has evaporated from the novelist's man and his woman has become the dominant figure in the story. Perhaps it is better so, for there are subtleties in the characterization of Marcus Ordeyne, as met in the novel, that might go awry on the screen, whereas Carlotta is not so handicapped. Really, she is a perfectly normal girl, barring an ignorance of English customs; but her strange frankness is made to pique curiosity and Miss Doro is present to make her attractive.

Without underestimating the worth of an excellent production in all of its physical aspects, and the general efficiency of the players in Miss Doro's support, the strength of the picture lies in the presentation given Carlotta, whose career is made interesting from the moment she is introduced in the home of Hamdi, her Turkish foster-father. Carlotta is orphaned at the time. Her English parents were killed when she was an infant, and she has been reared by the Turk, who soon after the opening of the story, prepares to sell her to a wealthy old man. The girl takes one look at the white beard and stooping figure and rebels. Thrown into prison, she remains rebellious and seizes an opportunity to escape with Pelligrew, a young Englishman. Presently, in England, she is destitute, and Marcus, because it is the only humane thing to do, gives her shelter, thereby paving the way for many social embarrassments.

Carlotta knows nothing of English etiquette and sees no reason why she should not express appreciation by placing her arms around her protector's neck and kissing him. A match-making mother and the daughter chosen to become Marcus's wife, now that he has inherited a fortune, add to the troubles of Carlotta, as does Hamdi, who visits England to claim her. Together, they succeed in ruining the course of true love the natural outcome of the intimacy of the girl and her guardian.

Eugene Ormonde shows Marcus to be a man of generous, slightly quixotic instincts that won't remain dormant under social conventions; Julian L. Stranage makes the most of the comparatively small part of Pangalo and Russell Bassett is forceful as Hamdi. Settings representing the rooms of a house in Turkey are notably convincing for a picture produced in an American studio.

"RACING WITH DEATH IN ANTARCTIC BLIZZARDS"

Probably these remarkably vivid pictures, taken in the polar regions, will be shown only in connection with the lecture delivered by Sir Douglas Mawson, Antarctic explorer and leader of the Australasian Antarctic Expedition of 1911-14. Arranged in logical sequence and properly subtitled, they would make an extremely interesting subject in themselves, even apart from the valuable explanations supplied by the explorer.

As thrown on the screen at Aeolian Hall, to supplement Sir Douglas's account of thrilling experiences, they were at least the equal of any pictures of the kind, and in some respects seemingly superior to the film reports of previous expeditions. Obviously, the photographer worked under the most trying conditions.

Pitching a tent on a vast plain of snow, over which the wind sweeps at an average velocity of fifty-eight miles an hour; members of the party struggling through a blizzard; the training of dogs for use in hauling sleds and comprehensive studies of animal life in the South Polar regions, figure prominently in this unusual film. Penguins, seals, sea lions, sea elephants, all came within range of the camera. In addition to the motion pictures, Sir Douglas has many slides photographed in natural colors.

"ALICE IN WONDERLAND"

Produced by the Nonpareil Feature Film Company in Five Parts, with Viola Savoy in the Role of Alice.

Oddly enough, Director W. W. Young's production of "Alice in Wonderland" entertained the children's escorts at an invitation showing in the Strand Theater, almost as thoroughly as it did the children. People don't often grow quite old, or hard, or worldly enough to forget that once upon a time they knew and loved little Alice. They may not recall in consecutive order the incidents of the journey through Wonderland; but that doesn't at all spoil the fun of seeing the adventures visualized. The cowboys are brushed away from the dimmed images of childhood and once again we meet Tweedledum and Tweedledee, the Walrus and the Carpenter, the Mad Hatter, and the other grotesque inhabitants of the Kingdom of Make-Believe. This time they are as large as life and twice as natural as the pictures in story books. To the credulous mind of a fanciful child it will appear that Alice has actually come to earth to lead the way through the labyrinth of Wonderland.

And a more charming guide than Viola Savoy would be difficult to find. She is simple, sweet and sensitive in her expression of the surprise and interest a little girl would feel when confronted by the strange companions one meets in Wonderland. Of course, she takes them very seriously and asks a great many questions, for Alice wants to know all about her new friends. The whimsical conversations and occasional verses are incorporated in excellent sub-titles, often good for a laugh, because of the quaint conceits expressed. The imagination that went into the writing of "Alice in Wonderland" is not lost in the photoplay adaptation.

Whoever costumed the children in the cast displayed much ingenuity in fitting them out to represent the attendants at the animals' convention. Mice, owls, lions, lobsters, caterpillars, and, of course, the rabbit—Alice finds them all in the course of her wanderings. She is a witness at the trial to discover who stole the Queen of Hearts's Tarts; she visits Looking Glass land, where everything moves backward; she views the fight between Tweedledum and Tweedledee, and is not far off when Humpty Dumpty falls from the wall. The picture is finely staged and photographed,

and best of all, it is completely in the spirit of fanciful childhood.

"TIME LOCK NUMBER 776"

A Sensational Melodrama Written by Hal Reid and Featuring Joe Welch. Produced by the Photo-Drama Company.

Isaac Abrahams Joe Welch
Helen Abrahams Dora Dean
Jack Wayne David Wall
Nathan Stettler Edwin Carewe
Madge Melbourne Mae George
Henry Morton Hal Reid

Several years ago the legitimate theatrical managers suddenly discovered that cheap, poorly constructed melodrama was dead, that the demand for this class of theatrical enterprise had ceased to exist and was no longer successful from a box-office standpoint. It remains to be seen just how long it will take the moving picture producers to make the same illuminating discovery. Far be it from me to decry good melodrama, for good melodrama, based upon life as it is, will always prove interesting, whether it be acted on the legitimate stage or projected on the screen.

"Time Lock Number 776" falls in the former category. It is cheap, sensational, and uninteresting. It has nothing to distinguish it from the almost countless number of dramatic offerings driven from the legitimate stage years ago, and it is hard to imagine how it is possible to arouse a demand for a production of this nature to-day.

It would be too wearisome to attempt to tell the story, stretched out through six reels of film, of the trials and tribulations of the beautiful heroine. Suffice it to say that she goes through the usual long list of catastrophes planned by the villain, with the help of the wily adventurers, and that she is always rescued in the nick of time by the dashing young hero. Of course, all of her trouble is caused by her attempt to help her father out of his business difficulties, in which laudable effort she is successful in the end. The villain goes the way of the thousands of villains who have preceded him, and the dashing hero marries the much harassed heroine.

Joe Welch is a good comedian of the burlesque type, while David Wall handles the part of the brutal, cold-blooded villain in a masterly manner. Dora Dean is a winsome heroine and Edwin Carewe is satisfactory as the hero.

"WILDFIRE"

Drama in Five Parts, Based on a Play of the Same Name. Produced by the World Film Corporation.

Lillian Russell Lillian Russell
John Garrison Glen White
Myrtle Harrington Leone Morgan
John Keefe Lionel Barrymore
Matt Donovan William Hatcher
Helen Woodhurst William Powers
Bob Harrington Stuart A. Morris
Red George Mack
Marty Green Walter Rendle
Gorman James J. Gorman
Walker William C. Chamberlin
Betty Betty
Chapman Master James Jester

The pictorialization of "Wildfire," made at the Peerless studio under the direction of Edward Middleton, has little in common with the original play. The producers of the film have worked along their own structural lines, and an objection need be urged on that score if the lines are clear, which, unfortunately, is not always the case. Plot building is not among the virtues of this production. There is a lack of definiteness in presenting the numerous characters and making plain the position they occupy in the story. One gathers the drift of the action; but is likely to miss the point of many scenes that, with more skillful treatment, might add to the picture instead of becoming negligible. Also there is danger of misconstruing the motives of some of the men concerned in trickery following the killing of Harrington. Whether they are working in the interest of Henrietta, or are allies of John Keefe, is not always as obvious as it should be. Possibly, a careful reassembling of the scenes would do away with the confusion that dissipates much of the possible strength in the story.

Lillian Russell is, of course, some distance removed from the popular ideal of a youthful heroine (if such an ideal exists), and her histrionic accomplishments in the photoplay are anything to brag about; but at least she carries expensive gowns with a distinguished air. The role of Henrietta does not demand very much more. For the rest, it is a first rate cast in which the performances of Lionel Barrymore as John Keefe, the gambler-villain, and William Hatcher as Donovan, the trainer at the racing stable, are conspicuously good. In securing appropriate players for the depiction of characters common to a race track, notably the jockeys, the director was fortunate, and the settings are all that the picture requires, with good scenes for the climax, showing the race won by "Wildfire," despite the treachery of Keefe.

The melodrama in the first reel tells how Harrington, who, unknown to his daughter, owns a racing stable, is shot and robbed by Keefe. The gambler takes the bill of sale to the stable and makes good his escape to the East without the crime being suspected by any save his friend, Gorman. Two clues are left behind, an oddly shaped cigarette holder and a sheet of paper giving an inventory of the stable. These articles have an important use in the circumstances that cast suspicion on Keefe, as does the dead man's watch, containing a picture of Henrietta. Little by little the net is drawn around Keefe—living in the East under the name of Duffy—and his complete discomfiture is supplied in the race won by "Wildfire," after the jockey had been bullied and bought into riding according to orders. Concluding scenes, with the struggle between Keefe and Garrison while Henrietta climbs to the roof of the club house to pull down the flag, thus signaling the jockey to win the race, have enough exciting physical action. For that matter, there is plenty of action throughout the five reels. The picture's weakness is in the assembling of the scenes.

"HIS FIGHTING BLOOD"

Two-Part Self Feud Drama Produced by Thomas Nantsehl. Released Jan. 18. Author, James Oliver Curwood.

Hugh McTriguer Basil Byron
McTriguer, her father Lafayette McKee
Jim Barney Furey
Sam Buck, his rival Thomas Nantsehl

Mountain feuds resulting over a love contest are not new, nor has the picture anything radically different in action to offer. It is an average picture, up to the mark in such matters as photography, and sunny exteriors, and as to acting.

The director must have felt this, and to obviate undue attention to the simplicity of plot, he chose for his McTriguer clan and his Chuck Sampson crowd as ugly, as bloodthirsty, and as desperate a crew as ever came out of the fastnesses of the Kentucky or other hills. Log cabins, guns, horses, and a general mountainous lack of luxury, together with his well drilled clansmen, give the right feud atmosphere.

Two men, the one inclined to books, the other rough like the rest, quarrel over the girl. Even the mildest pacifist would needs excuse their coalition at the coming of a woman clan foe, who bids his time to steal the girl. Their following with their clan and the rescue of the girl from the hut on the mountain forms the rest of the story. The title is derived from the fact that the reader of books would be the crowd of the two men until the stress of the abduction brought out his true fighting blood. Thomas Nantsehl, Barney Furey, and



BEATRICE MICHELENA IN "MIGNON."
California Motion Picture Corporation Production, Released by World Film.

and to gain forgiveness for her lover. She wins a sentence of exile for both, and King James furthermore declares that she shall pay for her disloyalty by becoming the wife of Sir Harry.

But the wily monarch is in reality hiding other intentions, for he has taken a fancy to the spirited girl himself and commands that she be seized and held prisoner in a castle pending his arrival. It remains for Sir Harry to save his lady love from the unwelcome embrace of King James and to clear a way to the waterfront where a ship is waiting to carry the exiles to safety. Odds of six to one are not excessive when a hero of romance draws his sword and enters the fray.

In point of artistic characterization and make-up the picture offers nothing more striking than Lord Jeffries as portrayed by L. Rogers Lytton, Charles Kent as the Earl of Clanranald, and Donald Hall as King James, are other players who become a distinctive part of the picture. Good judgment was displayed in the choice of locations for exterior scenes and in the selection of furnishings for the interiors. The story is interesting and stirring if one enters into the spirit of historical romance.

"THE LADY OF DREAMS"

Two-Part Drama Produced by the Biograph Company and Released Jan. 19.

The First Governess..... May Travers
Mr. Wallace, widower..... Ivan Christy
The Second Governess..... Irene Howley

Biograph's aptitude in selecting petite actresses to fill pathetic parts had its most striking example in Mary Pickford and is now seen in Irene Howley. The combination of pretty face, small and shapely figure, and appealing mannerisms is one, when placed in proper role, hard to beat, and she has the proper role here. She is a governess, and that brings children into the play, two youngsters who act unconsciously with all the unoppressed power and youthful delight in mischief of five and seven years, respectively. We cannot recall any offering of a similar spirit. It is quite away from the traveled paths of picture drama, yet it utilizes the old means of accomplishing its end. To the inconsequence of the discharged governess is added a quaint romance, and this again is reinforced by the children.

The other party to the romance is the widower, who does just what his two youngsters want—even to discharging a governess they do not like. In another household the pretty governess of an unruly child decides to use an invitation she found and to attend the very elite masquerade dressed as Red Riding Hood. She meets the widower, but escapes through a window, when dominos are ordered off, fearful of being detected, and leaving only a slipper which the widower keeps. The girl leaves her place and—you have guessed it—finds her way to the two semi-orphan. They accept her at once and lead her away to show off their proudest toys. That evening, after they are undressed, they bring her the slipper from their daddy's drawer, and a request for a bedtime story brings the story of Cinderella, but with herself, of course, as the poor little girl and the Prince very much like their father, Cinderella ends, and the widower, who has been listening, comes forward to kneel beside his two children. They recognize each other, of course, but so sympathetic a portrayal would be incomplete without a thoroughly appropriate sentimental ending. The director and his cast distinguish themselves in every manner possible.

"THE SWINDLER"

Two-Part Kalem Drama Featuring Alice Joyce. Written by Frank Howard Clark and Directed by Kenean Buel. Released Feb. 1.

Bea, a country girl..... Alice Joyce
Tom, a suitor for her hand..... Guy Coombe
Harry, the swindler..... Jere Austin
Mrs. Hayden, a widow..... Mary Taylor Ross
Roy, her eight-year-old son..... George Hollister, Jr.
Miller, Bea's father..... Henry Hallam

The offering—as one would expect of one featuring Alice Joyce—makes a big far heart interest, and being further suited to her, gives ample opportunity of displaying costly gowns and expensive jewelry. In one stroke Miss Joyce is thus seen at her very best, supported by two most able actors, Jere Austin as her broker husband, and Guy Coombe in the role of the country rival.

The beginning of the reel, which showed the wedding of the girl to a rich young man from the city, also displayed some beautiful Spanish moss and other examples of a prodigal nature. For the most part, however, the offering confined itself to interiors, or else the poor sections in which the husband's victims lived.

The ex-country rival coming to town to bring a simple offering of fruit is awed by her rich surroundings, and, sinking away, runs into a widow, one of the husband's duped customers. The countryman goes to the broker to do what he can for the widow and recognizes the man. Then the wife arrives and is disillusioned. She spends some time in deciding to give up her jewelry and luxury, since she now knows the source of her husband's wealth, and takes the receiver from the telephone book to tell of her decision. She hears a mob of angry customers, graphically handled by the directors, storming the private office, where her husband is shot in the struggle. Then the woman goes back to the country with the other man.

COURTENAY FOOTE.

In Bosworth's "Buckshot John."

Bessie Eyton are the principals. Mr. Santechi has no equal on the screen for portraying the blood and iron man; the man to whom things run red and physical force is supreme. Miss Eyton is the softening power among her mountain world of crude males, and she plays the part with feeling and convincing power. Mr. Furey has never been seen to better advantage than in his present role.

"HEARTS AND THE HIGHWAY"

Historical Drama in Five Parts. Produced by the Vitagraph Company from Reverend Cyrus Townsend Brady's Novel of the Same Name. Scenario by Colonel Jasper Ewing Brady. Directed by Wilfrid North.

Lady Katherine..... Lillian Walker
Sir Harry Richmond..... Darwin Karr
King James II. of England..... Donald Hall
Lord Jeffries..... L. Rogers Lytton
Earl of Clanranald..... Charles Kent
Master Dunnet..... Charles Eldridge
General Ramsey..... Charles Wellensley
Chief Justice of Scotland..... Anders Randolph
General Ferecham..... Ned Finley
Lord Stewart..... Harry Northrup
Alison McLeod..... William Gilson
Dame McLeod..... Rose Tapley

Perhaps some very smart folk, who know just how people looked and behaved during the reign of King James II. of England, will detect a few things in "Hearts and the Highway" that do not tally with the historical style books in libraries. The rest of us will have to give Director North credit for a painstaking piece of work, free from obvious anachronisms that yank one out of the past and into the present all too sharply. For an English romance, done in America by American players, the picturization of Cyrus Townsend Brady's novel does extremely well. It recalls the romantic period of American fiction, some fifteen or more years ago, when the works of Stanley J. Weyman were being read and acted and heroes in good standing were expected to haunt a title and a sword.

The particular hero of "Hearts and the Highway" is one of the King's Own, the gallant Sir Harry Richmond, whom we meet in the main person of Darwin Karr. In carriage and appearance, Mr. Karr nearly enough approximates the action writer's portrait of a gentleman of the period, whereas the Lady Katherine of Lillian Walker is a maid of fine attainments. She has all the airs and graces of a court lady combined with a spirit undaunted by the thought of dangerous adventure. To save the life of her father, the Earl of Clanranald, she dons the clothes of a man and rides forth to meet the King's messenger, carrying the death warrant.

Sir Harry is the messenger, and when he is accused by the forward young man at an inn, he never suspects that the mustache and goatee are other than natural. Lady Kate tries to steal the warrant that night, but failing in this she waylays the messenger the following morning and gets the papers, although not without a struggle, in which she wounds Sir Harry and, in turn, receives a sword thrust herself. It is not long before the young man discovers that his antagonist is a very pretty woman, and, having fallen in love with her, there is nothing to do but plead her cause with the Chief Justice and the King. His story of the stolen warrant is not credited at court, he is arrested, and Lady Kate, once more masquerading as a man, visits the King, hoping to buy a pardon for her father with ten thousand pounds

Don't jump about like a grasshopper and get nowhere. Jump right into prosperity by booking the Selig program.—SELIG SHAPENOTH.

Selig Regular Program for Week of Feb. 8-13

A Selig Two-Reel War Drama

RELEASED MONDAY, FEBRUARY 8

THE PASSER-BY

A beautiful village belle besieged by a host of admirers, chooses one of them to volunteer as substitute for her young brother who supports her and her invalid mother. An unknown young man, fascinated by her beauty, quickly converts the challenge issued by the other women and after a brilliant service in the army comes back to claim his bride. Many complications give a zest to the plot. STELLA HASTO and GUY OLIVER play the leading parts supported by other Selig favorites. The story is vividly pictured.

Pictures from Battlefields

HEARST-SELIG NEWS PICTORIAL

No. 11

Released Monday, Feb. 8. One Reel

Very latest and most up-to-date condensations of war-news pictures photographed in Europe by our intrepid and fearless camera men. Other international news also shown in pictures.

A Selig Western Comedy Drama

ROPING A BRIDE

Released Tuesday, Feb. 9. One Reel

TOM MIX and his company of western cowboy actors present another of those lively and entertaining picture-plays which are always acceptable to theatre patrons, and which revive box office activity. The riding "stunts" by TOM MIX are a feature.

A Selig Melodrama

THE ODD SLIPPER

Released Wednesday, Feb. 10. One Reel

This is the story of two disreputable old women who try to rob a beautiful heiress of her fortune. The hero finds the facts in the lining of a slipper and rescues the girl. An exciting mystery story.

Or War News Pictures (2)

HEARST-SELIG NEWS PICTORIAL

No. 12

Released Thursday, Feb. 11. One Reel

An intensely interesting series of news pictures depicting world events, including the very latest, authentic motion pictures taken on the world's greatest battlefields.

A Selig Farce Comedy

THE PERFUMED WRESTLER

Released Friday, Feb. 12. One Reel

A series of absurd and ridiculous situations, depicting the adventures of a great clerk who adopts unfair methods to defeat a wrestling champion. It's a strong story about limburger cheese.

A Selig Jungle-Zoo Wild Animal Picture

THE BUGLE CALL

Released Saturday, Feb. 13. One Reel

Several of the celebrated Selig Jungle-Zoo wild animal actors portray scenes from this pretty love story, the scenes of which are laid in a South African military post. A sure business bringer.

Selig Regular Program Released Through General Film Co.

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VITAGRAPH

"THE SLIGHTLY WORN GOWN"—Comedy

Brown bought a dress for another woman. It was sent by mistake to his wife. LEAN BAKER, LEO DELANEY, CHARLES BROWN, LOUISE BRADLEY and ETHEL LLOYD show what happened.

Monday, Jan. 26

"LIFE'S GAME"—Two Part Drama

To play it straight and win against charm and fourflushers is taking a chance. We are all players. MYRTLE GONZALES and all star cast play it well.

Tuesday, Jan. 26

"THE HOMECOMING OF HENRY"—Comedy

Henry returns unexpectedly, frightens the beautiful girl and carries off his wife. He goes in for it but comes out all right. SIDNEY DREW as Henry.

Wednesday, Jan. 27

"THE BARRIER OF FAITH"—Drama

Love is the fulfilling of the law. It removes all barriers and makes all one human family. Beautifully interpreted by VAN DYKE BROOKE, NORMA TALMADGE and MARY MAJOR.

Thursday, Jan. 28

"THE CHIEF'S GOAT"—Comedy

WALLY VAN as Tom and HARRY MORSE as the Doctor, get the Chief's (ALBERT ROCCARDI'S) goat. They get his money too. They call it "horse and horse."

Friday, Jan. 29

"UNDERNEATH THE PAINT"—3 Part Drama

Broadway Star Feature
Separated by his wealthy father from his serious sweetheart, the boy disappears. A most dramatic incident reunites the young lovers. Presenting HELEN GARDNER and all star cast.

Saturday, Jan. 30

SIX A WEEK, Including a Three-Part Broadway Star Feature

"GABMAN KATE"—Comedy

Broadway Star Feature
"HOW GIBBY MADE GOOD"—3 Part Comedy

Monday, Feb. 1

"THE COMBINATION"—Comedy

"THE UNDERSTUDY" or "Behind the Scenes"—Drama

Tuesday, Feb. 2

"THE GREEN CAT"—Comedy

"FOR ANOTHER'S CRIME"—Two-Part Drama

Wednesday, Feb. 3

Thursday, Feb. 4

Friday, Feb. 5

Saturday, Feb. 6

BROADWAY STAR FEATURES

A MILLION MILES

6 Parts

GOODNESS GRACIOUS

6 Parts

MR. BARNES OF N. Y.

6 Parts

LOVE, LUCK AND GASOLINE

6 Parts

CAPTAIN ALVAREZ

6 Parts

SHADOWS OF THE PAST

6 Parts

MR. BINGHAM'S MELODRAMA

6 Parts

UNCLE BILL

6 Parts

THE FAINTED WORLD

6 Parts

A FLORIDA ENCHANTMENT

6 Parts

THE WINK SOME WIDOW

4 Parts

THE TANGLE

4 Parts

THE LOCKED DOOR

4 Parts

SYLVIA GRAY

4 Parts

THE LITTLE ANGEL OF

4 Parts

CANTON CREEK

4 Parts

THE MAN BEHIND

4 Parts

G. O. D.

4 Parts

THE DOOR

4 Parts

HEARTS AND THE HIGHWAY

4 Parts

THE ISLAND OF

4 Parts

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presents Lydia Quaranta (Cabiria, herself) and an excellent supporting cast in a four-act romantic thriller. (Previously reviewed in *The Mirror*). Others will be announced later.

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STUDIO GOSSIP

DIANORON TOWANINE, of the World Film Corporation, Robert Warwick, Jack Hines, and other members of the company appearing in the coming production of "Alias Jimmy Valentine," went to Bing Bing and spent several days taking actual scenes there. It seems that in changing their clothes for different scenes the company placed their belongings in an empty room, and then on second thought stopped to ask one of the guards if they would be all right there. "Oh, yes," he said. "No one will ever touch anything in here." And the funny part of it was that he didn't realize that he had said anything out of the ordinary. The boys thought he was "kidding" them at first, but he was quite serious and did not see the humor of it until they told him why they were laughing.

ELIZABETH WOODRUFF, who has just joined the Vitaphone Stock Company to play leads, has a chance for some moving picture actor or sturdy Texas cowboy to become a kind and loving husband. Just before leaving for Texas with the Vitaphone Company to produce several pictures with scenes laid around Fort Clark, she received a letter from a lady in Nova Scotia, asking if she could not recommend some unmarried screen actor who was respectable, honest, and kind as a husband. "I am lonesome," continues the letter, "and want a partner. I am a respectable lady and hard working girl. I am twenty-seven years old, have reddish-brown hair, gray blue eyes, and weigh 160 pounds. I will be so thankful to you if you can find one for me. I am writing you because I saw you in a picture last night and you looked so kind I thought you might help me." "P. S.—I just read in the Halifax paper you are going to Texas. If you can't get me a moving picture actor, a Texas cowboy will do, as I dearly love to ride the broad plains." Miss Woodruff has posted the letter on the bulletin board at the Vitaphone studios and is awaiting developments.

FROM SOCIETY BELLS to strong man was an experience Wally "Cutty" Van director-star of the Vitaphone Company, had because of the parts assigned him in two successive manuscripts. In the first script handed him Wally was required to impersonate a young lady of society; a Fifth Avenue belle dressed in the extreme of fashion, enacting scenes in the drawing-rooms of multi-millionaires. During the last scene of the female impersonation story a second script was handed him, and in looking up his part, Wally found he was to play a strong man who juggled cannon balls and weights weighing three and four hundred pounds apiece. Stepping out of the intricate apparel of feminine adornment into the guise of a bandow was a strenuous feat, but one that Wally accomplished successfully.

CORA WILLIAMS, the comedienne with the alluring dimples, who has gained considerable fame as "the Edison Widow," has severed her connection with that company, having been seen in the Edison films for over two years. Her personal charm and expression in the wide field of distinctive characters have made her a favorite with the fans.

KING BACCHOT seems to have the protean habit. After taking all the parts in one story King is now preparing to play the dual role of Fabian and Louis Franchi in the Universal's adaptation of Alexandre Dumas' "The Corsican Brothers." For the know scenes of the picture it is likely that the company will make a special trip to the Adirondacks.

In "Miss Jekyll and Madame Hyde," a new three-reel subject of the present period, which will go into production this week at the Vitaphone studio, Paul Seardon will use the most subtle make-up he has ever attempted. Mr. Seardon is cast as Baron Stans, who is none other than Satan incarnate, and the author, Charles L. Gas-kill, describes the character as appearing "almost benevolent in his expression, and yet sinister and repelling." This is a wonderfully clever conception of the Sulphurous Monarch, but is probably the most difficult characterization, as the author has drawn it, that a screen star has ever been called upon to interpret, and it will be well worth while to note how Seardon handles it.

PAUL SEARDON has just sold a bull pup to Nicholas Dunaw. The "pup" is a product of the Seardon kennels and has a pedigree dating back to the flood. Nick owns a Fiji Island monkey by the name of "Juliet"; the bull's name is "Romero"; now then.

FRANK CRANE insists upon having things done properly, and when he saw that there would be an occasion to use some beautiful models in the Palm Beach scenes of the Lew Fields photoplay, "Old Dutch," he sent his assistants to the studios of the most famous artists of America to get the models to come to Fort Lee and pose in the Lew Fields picture. The following list of models and the artists they pose for indicates that the assistants did their share of work, for they all worked in the picture with Lew Fields: Helen Hawley, Howard Chandler Christy, Peggy O'Neil, Hamilton King, Dorothy Goodrich, Haskell Coffin, Mary Smith, James Montgomery Flagg, Dorothy Robbins, Harrison Fisher, Eva Frere, Henry Hutt, Katherine Lane, Charles Dana Gibson, Anita Wood, Penrhyn Stanlaw.

"SMILING BILLY" MASON is now working in Mobile, Alabama, with Mason Hopper's Essanay Company.

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EDISON DIRECTORS

CURRENT RELEASES

Ashley Miller

"The Girl at the Key"

Jan. 6

Charles J. Brabin

"An Invitation and an Attack"

3 parts. Jan. 27

Richard Ridgely

"Olive's Other Self"

Jan. 13

John H. Collins

"Oh, Where is My Wandering Boy"

Feb. 3

Langdon West

"Mr. Daly's Wedding Day"

Jan. 23

Charles "Doc" Ranson

"McGinty and the Count"

Jan. 13

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CHARACTERS

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THE BOMBER—Multiple Reel
THE PYTHONESS—Multiple Reel

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FEATURE FILMS

"THE FIGHT"

Six-Part Adaptation of the Play of the Same Name by Bernard Vellier. Produced by George W. Lederer from a Scenario by Herbert Hall Winslow.

Jane Thomas.....Margaret Wycherly
Vance.....John E. Kellard
May.....Kathleen Lamalle
Doctor Noel.....Albert Gray
Callahan.....Tim Cronin
Senator Woodford.....W. W. Crismon
Daisy Woodford.....Edna Rinkoff
Joe Kellard.....Charles Trowbridge
Gertie, Jane's friend.....Bonnie Macmillan
Anna Johnson.....Wilbur C. Hudson
Pearl Haskell.....Jeanette Hayward
Dan.....Ernest Carr
Schile, Vance's friend.....Charles Merritt
Dick Haskell.....Stanley Kent
James.....Thomas Riley
Throckmorton.....Harry Graham

The melodrama selected by George W. Lederer for film presentation reached the screen while it is still timely. White slavery has not been completely erased from the list of dramatic fashions, and the rise of the woman reformer is right in keeping with the talk of the day. As for political corruption, the third element in Producer Lederer's picture, it is like the poor, always with us. The idea of an American Amazon breaking into the political ring and tearing its crooked parts asunder, is rather engaging. The role is so morally correct and heroic that reformer it wins sympathy for the female of the species who proves mightier than a sizable organization of able-bodied males. Naturally, there is a fight, a fight to the finish, and the purpose of the melodrama is to make the incidents of the conflict interesting. The play succeeded in doing this, and now the picture follows suit, thanks to the happy combination of an intelligent adaptation and a thoroughly good cast.

It may be recalled that the fight is waged in a Western town where women may be elected to office. Along with the bank inherited from her father, Jane Thomas inherits an aversion for vice and the initiative of a born reformer. She hopes to be made mayor on a platform that means death to the unspeakable Vance and his henchmen. That starts the fight, the ramifications of which involve many people who counted on the whitewash of clear reputations to cover up evil alliances. Senator Woodford, for example, pockets the money derived from a disreputable resort on his property, without bothering about the details of the business. They come pretty close to home, however, when his daughter is caught in the trap. Vance and his gang know that with Jane mayor they will be swept out of town, along with the rest of the refuse, and all other efforts to break their enemy having failed, they plan to ruin her bank. A run is started and the frightened depositors crowd into the building like sheep. Here the reformer comes nearest to defeat; but the bank is saved, its owner is elected mayor, Vance is killed, and there will be no room for vice in the spotless town promised by the new administration.

Obviously, the character of Jane, if it is to become plausible, must be presented by an actress suggesting strength of character and poise. It is necessary to convince an audience that the woman possesses the executive qualifications of a bank president and the mayor of a town. Margaret Wycherly's success in meeting these demands; her assured bearing and a restraint that denotes plenty of reserve force, are of great value to the part and to the picture. John E. Kellard gives a most impressive characterization of Vance, depicted as a shrewd, cruel, physically deformed old man, whose one true friend is a remarkably well trained collie dog. There are other able performances; but those of Miss Wycherly and Mr. Kellard take precedence. The picture is artistically mounted to get the best results from the scenes of a diverting melodrama. D.

"THE DISAPPEARANCE OF HARRY WARRINGTON"

Second of the Girl Detective Series Made by the Kalem Company. Written by Hamilton Smith, for Release Feb. 9.

The Girl Detective.....Ruth Roland
Harry Warrington, a young society man.....Robert Gray
Strumsky, an anarchist.....William H. West
Michael, another anarchist.....Paul G. Hurst
Oma, in love with Michael.....Cleo Ridgely
Marie, her rival.....Alice Meyer

For her second detective triumph, Ruth Roland is assigned to the case of a young society man who has gone rather deeply into sociological investigations; so deeply, in fact, that when it came to throwing a bomb, as ordered by his anarchist friends, he refused, was wounded in the struggle, and later spirited away. All this, however,

does not come out until the end after Ruth Roland, by introspective analysis and deduction that does not appear on the screen, has traced the wounded man, and by the aid of the police captured the gang.

Accustomed as screen patrons are to the kind of anarchists they have been given, this group of extreme citizens who meet in a coffee house and discuss their troubles rather openly, will appeal as having a good deal of probability, much more, at any rate, than those in the usual offering. This rather open brotherhood allows the Girl Detective to mix in with the group, where she wins the confidence of a girl flitted by one of the other anarchists. Working through this girl's resentment she ascertains the wounded man's whereabouts, and with her aid summons the police. Then, in being thanked by the restored young man, she allows her hand to be held overly long, and thus develops a substantial, if delayed, romance.

The acting of the cast, especially that of Ruth Roland and Cleo Ridgely, distinguishes the picture. F.

Vengeance is Mine (Majestic, Jan. 3).—Dealing with the old, old story of the city man going to the country and winning the affections of the innocent bucolic maid, only to throw her over in the end when his vacation is over, is the subject of this two-reel drama, which has nothing about it to raise it above the mediocre and ordinary. The country girl comes to the city looking for the faithless lover, fails to find him, and finally ends up as most country girls without visible means of support are forced to do. With the aid of a rascally lawyer she later finds and blackmails her former lover until he has lost his fortune, and only turns from her dastardly course upon seeing his little daughter prying at her mother's knee. E.

The Temptation of Edwin Swayne (Max, Jan. 23).—Frank Lloyd is the producer and one of the chief players in this not very



SPECIALISTS

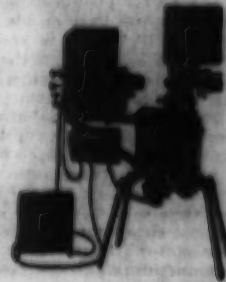
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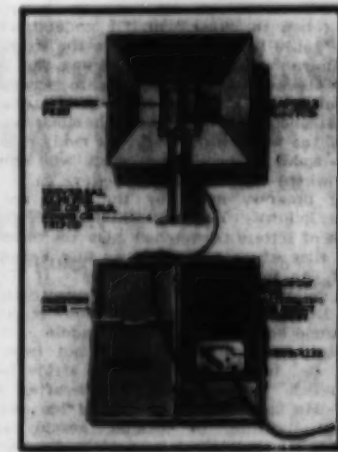
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impressive melodrama presented in two reels. He is assisted by Gretchen Lederer, George Larkin, Helen Leale and others. Much of the action is laid in a fashionable gambling house, into which an innocent girl is forced. As her uncle is the proprietor of the place she is expected to make herself useful by entertaining

the guests. Her love affair suspends one thread of the story, the reverse of a cut-off unknown section, and betrays the two there are complications galore. As an often happens, the wrong man is accused of murder, but cleared of suspicion by a death-bed confession. Action, settings and photography are adequate. D.

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT



EMMETT CAMPBELL HALL.

The Lubin Author at His Maryland Home.

The Motion Picture News has discovered a need for better photoplay plots, and believes the way to secure them is by paying better prices. An article is also published, written by the advertising manager of a producing firm, in which it is asked if the scenario writer is worthy of his hire. Crowding in, we would reply in clarion tones, that he is! The advertising manager may or may not be an authority on the art of photoplay script writing, but we take issue with him when he asserts that the patronage of amateurs is false economy. We might also remark incidentally that the particular concern represented by this particular manager in the past has been known to pay \$3 for photoplay ideas, according to statements we have on file. We believe the authors will be glad to know that a radical change of policy is to be inaugurated by this company. An idea worth \$3 is worth \$25. But that is another story, again. Any worthy editor will inform you that good ideas may come, like angels, unawares. It is never false economy to consider the work of amateurs. Those authors now most successful in writing for the screen were once the veriest tyros in the work. The more writers encouraged and developed by the wise editor, the better it will be for the manufacturers and the exhibitors. For the larger the number of good writers, the more variety to the output, the more versatility and individuality. A world-famed novelist once said that every one had in him the material for at least one good book. And so why not material for at least one good photoplay? A larger number of plot builders are needed in Filmland to give that freshness and originality so much desired. Where, pray, are they to be recruited if not from the ranks of the amateurs? And the remuneration given the photoplay authors is not so bad as it is painted. Two years ago prices were a joke. In 1915 the writer of original stuff need not complain. Fifty and seventy-five dollars a reel are not extraordinary prices to authors who deliver dependable service, and we know of a number who are getting higher prices. It must be a very poor idea that will not bring the amateur at least \$25 at present, and this is preliminary cost, for the rewrite man must be paid a salary while whipping the idea into desirable form. The reliable companies are paying satisfactory prices, and they will pay any reasonable amount for the plots that appeal to them. It is the fly-by-night concerns paying as high as \$10 for plots that keep the authors restless, and that give plausibility to the cry that prices are very low. Shoestring companies pay shoestring prices for story, acting, and direction. The dependable concerns pay dependable prices, and are giving screen credit to the deserving. We repeat that the leading editors will go to any length to cultivate promising talent and to pay prices commensurate with the work

submitted. Prices have been rising right along, despite statements to the contrary, and they will continue firm and with an upward tendency in the year of our Lord, 1916.

Writing of Comedy.

Do you know that many of these writers of so-called comedy have struck snags? Well, they have. One well-known manufacturer has put the lid down with a bang on the slap-stick stuff and others are retrenching along that line. "Three rounding cheers." If you can write the higher sort of comedy, good logical action with some semblance of a plot, you will never need complain as to prices. But even the supposed expert writers of screen comedy are falling down woefully. They seem to have become written out. The burlesque policemen, the dough-slinging, the horse-trough, and those other good old standbys have been worked threadbare. And then the limburger cheese stunt. It smells to high heaven in more ways than one. There is also a weakness in comedy script titles. There seems to be a lack of originality in the comedy title line, many authors, evidently thinking that any old title will do. Any old title will not do. The smile, if possible, should start with the title and continue gently down the line. And the impossible performances written in alleged comedy! Policemen are made to adjourn to a saloon for drinks during a riot; gasoline is poured into the kitchen stove; fire departments are worked overtime; warships, express trains, and airships are introduced in every other scene, and yet the author wonders why that comedy is not purchased. The burlesque policeman long since became tiresome, other than this fact, the State and City Censors frown on a burlesque of law's majesty. In Chicago, this fact is particularly true. All these items mitigate against opportunities for sale. And when writing comedy don't try to be funny. We read a noted author's comedy the other day and there were more puns and jokes written in as side remarks than there was comedy action to the script. Write the action that will be funny on the screen, and eliminate the funny remarks on the manuscript. The editor can read George Ade or Kin Hubbard if he wishes to be entertained. And another little intimation, but important to certain writers, is this: There are some editors who are not enamored of scripts written entirely in slang. Use the Queen's good English.

Credit in Being Jolly.

Mark Tapley said, "there's credit in being jolly," and Mark was right. Every one dodges the pessimist; and every editor dodges the writer with a grouch. Letters from authors who should know better are received every day containing statements like these: "You refused my comedy, but I see you have bought one from Jim Jones. Probably you don't know that Jim Jones is said to be drinking himself to death, and always carries about eight ounces before putting pen to paper," or "I understand Jennie Jones has been giving me the worst of it in your office. I want to say she is jealous because I have sold more scripts than she has." These cries of distress most frequently originate in the imagination of the writers, or they lend ready ears to the small calibered back-biters who can get nowhere themselves and believe in impeding progress made by the more ambitious fellows. You may think these examples of letters far-fetched. On the other hand, they are conservative as any Script Editor can inform you. Be jolly! If the other fellow lands a story, congratulate him. Don't let the Green-Eyed Monster get a strange hold on you. Don't peddle false or petty gossip. The editor is not interested, and if you keep up that stride he will refuse to read your letters after a time. He has troubles enough of his own without listening to scandal, gossip, or imaginary complaints. Be a Mark Tapley!

Cats and Dogs.

Why so many scripts with cats and dogs in them? One out of three comedies has the old maid and her cats performing, and about one out of three dramas has the intelligent Scotch collie carrying the important message to the girl. One editor said

to us the other day: "I am at a loss to understand this penchant of some authors to ring in the cats and dogs so often. Dog stories are the exception; they cannot be released frequently, for there are limitations to dog actors; they can go so far and no further, and the pictures possess sameness. And yet writers will spend a lot of time that could well be utilized otherwise, in dopping out stuff having to do with cats and dogs. Tell them to kick the dogs after the cats and chase them out of the photoplay script." And so we are telling you!

Use No Thumb Prints.

Thumb prints on the margin of the manuscript are as distasteful as thumb prints in the impossible detective plot. Take care about the handling of your manuscript. Keep it clean and fresh. A majority of the film editors are demanding first readings. If they think your story has been sent from pillar to post they are sometimes prejudiced. There are ways of ascertaining whether or not the script is freshly written. One is by the appearance of the manuscript. Editors are human and they like to believe that their particular company is thought of first by the author. One way to keep the editor in that pleasant frame of mind is with spotless paper, clean-cut typing, and an absence of thumb marks.

Orange Blossoms.

A. Van Buren Powell, three years ago one of those unjustly censured "amateurs," now editor of manuscripts for the Colonial Motion Picture Company, and author of many excellent photoplays, recently took unto himself a charming wife.

Miss B. W. Johnson, daughter of the late Okey Johnson, Supreme Court Judge of West Virginia, was recently united in marriage in New York City, to Mr. Alfred H. Saunders. Mrs. Saunders is known to motion picture trade journalism and the photoplay-writing world under the nom de plume of "Virginia West." Mr. Saunders was formerly editor of the Motion Picture News.

Why Plays Fail.

"Why do stage plays fail?" asked a leading film editor. "It is not always because of the acting, nor of the elaborate and costly scenery, nor because of the lighting or the publicity; it is because of the story. As it is in stageland, the story is the rock-bound foundation of the Picture-play. If I can get what I want in a story and plot I never haggle over the price. Whatever the price paid, the story is the least costly part of the production. But it is the most important." And then Gilson Willets, the clever author and photoplaywright, gave us this thought the other day: "The word technique had better be forgotten. It's the idea and the story. If you have the goods, are full of your idea, the story will write itself. You will have forgotten rules of technique, but you will have achieved a strong story, and so the best technique in the world will be found therein. When you find a writer harping on technique you may rest assured that he has nothing in mind to compel technique to come unawares." And there is a great deal in that thought. Willet's novel, "The Double Cross," is considered by literary authorities as one of the best examples of the technique of the mystery story. And yet Mr. Willets, when urged, said: "I had the plot of that novel well in mind and then went straight ahead. I let the so-called technique take care of itself, and it did."

The Hall of Fame.

Clarence J. Calne, author of many excellent photoplay plots, is one of the writers on the editorial staff of *Motography*.

Captain L. T. Peacock, author and editor, congratulates those film editors and journalists who are fighting correspondence schools. "How all these petty gratters escape prosecution by the postal authorities is a puzzle to me," he writes. "Every

editor is anxious to help the budding scenario writer, and we are all on the lookout for those with original ideas, but not ideas submitted through a fake correspondence school. I receive many complaints from victims of these grafters."

Miss Mabelle Heikes Justice has received an offer from the Box Office Attractions Company to write a five-reel feature photodrama for Betty Nansen, Danish actress, who has just come to America. Miss Justice has been engaged in studying Miss Nansen's type with a view of writing the feature story.

C. B. Headley and Van Buren Powell are collaborating on a series of ten comedies to be produced by the Colonial Motion Picture Company. They will feature a well-known comedian.

Calder Johnstone is writing the scenario for "The Master Key," Universal serial.

A "Contest" Compliment.

The following is an example of hundreds of letters we have received since the inauguration of the Artistic Ending Contest, which recently closed: "Please start another unfinished script contest. It has been of more benefit to me than all the books I have studied. I have studied the printed plot in *This Magazine* and the part I wrote for six weeks, and all the prize money would not repay me for the time I have spent in this study. But I was not studying and writing for money, nor for glory, but for the good that it was doing me. So if you wish to help us poor 'sears,' keep these contests going."

"Blowing Your Own Horn."

Tooting your own horn to a certain extent is natural. It can be overdone, too. A new fashion is coming into popularity with many authors, both real and near. On their manuscripts they type something similar to this: "John Jenkins, author of 'The Human Doughnut,' 'A Yellow Sponge-cake,' 'Who Stole the Map,' etc., etc. These masterpieces were sold to etc., etc." Now we do not believe there is serious objection to tooting about your latest successes, if you do it modestly. But to string a lot of masterpieces—overworked word that, too—on your latest script, does not enhance and may retard its sale. The editor may get an idea into his head that you are a nuisance and turn down your work. The very best plan is to submit your efforts without sounding the hurdy-gurdy and permit the script to tell its own story. If it stands out, the editor will quickly perceive that fact. It's not what you have accomplished in the past, it is what you are doing right now that counts in Filmland!

Answer to "Novelist."

C. E. Wilkinson, authors' and dramatists' agent, 200 West Forty-second Street, New York City, represents many of the leading authors of books and magazine stories, when they wish to dispose of photoplay rights.

Too Expensive.

A photoplay author complains because a script was returned with the statement that scenes were too expensive and many were located in inaccessible places. No complaint coming. We read the story, and the editor was right in his judgment. Unless a story intended for a one-reel release is unusually strong, few manufacturers will spend as much money on its production as on multiple-reel features. It cannot easily be advertised as a feature, and much of the expense will not be appreciated by exhibitors and the public. It is well when writing one-reel stories to call for scenes that are easily and inexpensively obtained. In other words, be more economical with your one-reel settings. This rule does not always apply, but it is a good rule. "Inaccessible places" means just that. There are limitations even to the motion picture camera, notwithstanding popular opposition to the contrary. Use your good common sense. Everything is not possible in Photoplayland.

Praise from an Authority

THE DRAMATIC MIRROR
New York City

Gentlemen:

I have taken the Mirror for fifteen years; it has always been my favorite theatrical journal. But since I became interested in motion pictures, and since the inception of the Mirror's Motion Picture Department it has had a special interest for me. I would not make a single copy if it were only to keep complete my file of Mr. Wright's "For Photoplay Authors, Real and Near." But, outside of that the whole department at present is genuinely helpful and very necessary, in my opinion, to anyone who is striving to write good, original, reliable scripts. This being so, when I wrote "Writing the Photoplay," with Dr. J. Berg Fenwick, I took occasion to recommend the Mirror, as I do when the occasion presents itself in the course of the work of the Home Correspondence School.

With best wishes for the continued success of the Mirror, I am,

Very sincerely yours,
Springfield, Mass.

ARTHUR LEEDS,
Editor, THE PHOTOPLAY AUTHOR

LICENSED FILM RELEASES

Monday, Feb. 1.

(Bio.) Pete's Protecting Arm. Dr.
 (Edison) Found a Flash Reducer. Com.
 (Kalem) The New Teacher. Com.
 (Kalem) The Swindler. Two parts. Dr.
 (Kalem) Patsy on a Trolley Car. No. 8 of the
 "Patsy" series. Com.
 (Kalem) Patsy's Daily News No. 9, 1915.
 (Kalem) The Vision of the Shepherd. Two parts.
 Dr.
 (Edison) Hearst-Sells News Pictorial No. 9, 1915.
 (Vita.) Calman Kato. Com.

Tuesday, Feb. 2.

(Bio.) Three Hats. Two parts. Com.
 (Edison) Olive and the Holloman. (Eleventh of
 the "Olive's Opportunities" series.) Dr.
 (Kalem) The Grand of the Clan. Dr.
 (Kalem) The Insurance Nightmare. Com.
 (Kalem) The Related Housework. Com.
 (Kalem) Forged Trails. Western. Dr.
 (Vita.) How Clay Made Good. Broadway Star
 Feature. Special. Three parts. Com.

Wednesday, Feb. 3.

(Edison) Seen from the Gallery. Com.
 (Edison) A Thorn Among Roses. Com.
 (Kalem) There Among Roses. Com.
 (Kalem) The Fable of "Silvia and Parina and
 the Magic Ticket." Com.
 (Kalem) The Apartment House Mystery. (Second
 of "The Girl Detective" series.) Two parts.
 Dr.
 (Kalem) A Night's Adventure. Two parts. Dr.
 (Kalem) Patsy's Daily News No. 10, 1915.
 (Kalem) Just Like a Woman. Dr.
 (Vita.) The Combination. Com.

Thursday, Feb. 4.

(Bio.) The Borrowed Necktie. Dr.
 (Kalem) Sophie's Home-Coming. Western. Com.
 (Kalem) The Regeneration Love. Three parts.
 Dr.
 (Kalem) In the Palm Days. Com.
 (Kalem) Hearst-Sells News Pictorial No. 10,
 1915.
 (Vita.) The Understudy; or Behind the Scenes.
 Dr.

Friday, Feb. 5.

(Bio.) It Doesn't Pay. Dr.
 (Edison) Oh! Where is My Wandering Boy To-
 Night? Two parts. Dr.
 (Kalem) Third Hand High. Two parts. Dr.
 (Kalem) The Hicksville Trampy Troupe. Com.
 (Kalem) The Humorous Fear. Dr.
 (Kalem) Cats. Com.
 (Vita.) The Green Cat. Com.

Saturday, Feb. 6.

(Bio.) Winning the Old Man. Com.
 (Edison) The House Heart. Dr.
 (Kalem) Brooches Billy's Grasser Deputy. (Has
 U. S. Patent Office.) Western. Dr.
 (Kalem) The Escape on the Fast Freight.
 (Thirteenth of the "Hazards of Helen"
 series.) Dr.
 (Kalem) The Furnace Man. Com.
 (Kalem) The Leopard's Lair. Jungle-see Dr.
 (Vita.) For Another's Crime. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, Feb. 1.

(Amer.) The Law of the Wilds. Two parts.
 Dr.
 (Keystone) Title not announced.
 (Bell.) At the Bottom of Things. Dr.

Tuesday, Feb. 2.

(Hearty) Which Would You Rather Be? Com.
 Dr.
 (Kalem) An Old Fashioned Girl. Dr.
 (Kalem) In the Jury Room. Two parts. Dr.

Wednesday, Feb. 3.

(Amer.) Imitations. Dr.
 (Kalem) Shorty's Adventures in the City.
 Two parts. Dr.
 (Bell.) The Beast Within. Dr.

Thursday, Feb. 4.

(Domino) A Modern Noble. Two parts. Dr.
 (Keystone) Title not announced.
 (Mutual) Weekly, No. 5, 1915.

Friday, Feb. 5.

(Kalem) College Days. Two parts. Dr.
 (Kalem) The Double Deception. Com.-Dr.
 (Kalem) Noli's Strategy. Romantic Dr.
 (Keystone) Title not announced.
 (Bell.) Heart Beats. Two parts. Dr.
 (Royal) The Star Boarder. Com.

UNIVERSAL FILM RELEASES

Monday, Feb. 1.

(Imp.) The Story of the Silk Hats Told. Dr.
 (Kalem) The Blank Note. Com.
 (Victor) Cards Never Lie. Two parts. Gypsy
 Dr.

Tuesday, Feb. 2.

(Bio) "U" "S" Series and Seventy. Dr.
 (Gold Seal) The Girl of the Secret Service.
 Two parts. Detective. Dr.
 (Nestor) All Over the Biscuits. Com.

Wednesday, Feb. 3.

(Animated Weekly), No. 153.
 (Kalem) The Love of the West. Two parts.
 Western. Dr.
 (L-Ko) The Butcher's Bride. Com.

Thursday, Feb. 4.

(Bio) "U" "S" Her Bargain. Two parts. Society
 Dr.
 (Kalem) The Girl and the Spy. Dr.
 (Kalem) Love and Death. Com.

Friday, Feb. 5.

(Imp) The Awful Hour. Two parts. Melodr.
 (Nestor) Lulu's Dirty Career. Com.
 (Victor) The Bride. Dr.

Saturday, Feb. 6.

(Kalem) Highway of Montana. Three parts.
 Mining. Dr.
 (Kalem) He Cured His Gout. Com.
 (Kalem) The Stripes from the Base to the Sum-
 mit. Dr.
 (Kalem) No release this week.

FIRST OF NEW ITALIA SERIES

The first release of the new Italia series,
 presenting the stars of "Cabiria" in fea-
 ture productions, will be "The Treasure
 of the Louisa." Lydia Quaranta, who
 played the titular role in the D'Annunzio
 production, has the lead in this latest fea-
 ture. She is not a stranger to American
 audiences, having been seen in "The Palace
 of Flames," "The Great Aerial Disaster,"
 "Tigra," and other Italia successes.


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NEW YORK

FROM SAWDUST TO SCREEN

Harry La Pearl, Chief MinA Fun-Maker, Gained His Fun-Making Ability in Circus Arenas

Photoplay followers who find reason for laughter in MinA comedies on the General Film programme need not be surprised, for if circus clowns, the most famous of all fun makers do not make good on the screen then all rules are useless. Harry La Pearl, playing leading roles in MinA films is the first of the clowns to desert the sawdust arena for the screen and he has with him a special cast of clowns chosen from several American circuses.

Harry La Pearl grew up among the white tops starting with his father's show, the Pearl Circus, which was famous a generation back. Harry made his first appearance as a bare-back rider, and went through the various specialties of the business as an eccentric dancer, tumbler and aerial performer and ending his circus career as the most famous clown in the world. For two years he was principal clown with the Ringling Bros. Show, after which he was honored by being chosen as chief producing clown of the great Barnum & Bailey Circus—the highest position of its kind in clownland.

After two years with Barnum, La Pearl was featured at the Hippodrome, New York, and left them to join the MinA Film. A special cast of the best clowns chosen from several prominent American circuses has been engaged to support La Pearl in his film productions. Jimmie Hyland, the comic tumbler, Spooks Hansen, the globe-

trotting clown, George Sammett, of the famous Dollar Troupe, Bob Jordan, Jimmie Corbly, Johnny Mayon, Charley Johnson, Nat Berk and George Williams are some of the pantomimists whose names will be readily recalled by all who are familiar with circus life.

In addition to the important positions he has held as funmaker Harry La Pearl is prominent in the social life of the amusement world. He is the founder of the Fraternal Order of Comiques, a world-wide social and beneficial organization, open only to silent clowns and pantomimists.

"I enjoy my work in motion pictures immensely," says La Pearl, "because I realize that I am playing to an infinitely greater number of spectators than I could ever reach during my long career at circuses and at the Hippodrome. I have learned that I will be seen all over America and in many foreign countries, too, especially in Central and South America and Australia despite the war. I know about every circus clown in the business, all the old-timers, and it pleases me to know that all my old pals, wherever they may be, will see me on the screen."

Mr. La Pearl is soon to be presented in a fifteen-reel serial burlesquing the present-day sensational serials. This comic will be called "The Girl of His Dreams" and will be a regular MinA Film release on the General Film Program.

COX NEAR DEATH

Chicago Film Man and Adrienne Kneel in Dismal Railroad Wreck

CHICAGO (Special).—George L. Cox, general manager of the Advance Motion Picture Company, of this city, and Adrienne Kneel, former Selig star, and also of the American and Famous Players Film Company, escaped with slight injuries in a railroad wreck that was almost fatal on the Illinois Central last week. The picture people, with other members of the company, were on an express returning from New Orleans, where they had been to take scenes for an industrial feature. The flying express jumped the track outside of Chicago.

Railroad men who journeyed with the first relief trains to the spot of the wreck, after viewing the debris, stated that the only thing that saved scores from death was the fact that the cars were all steel. Had they been of wood the damage and inevitable fire would have taken a certain death toll.

CAST OF "HEARTS IN EXILE"

Among the prominent players who will be seen in the World Film Company production of "Hearts in Exile," featuring Clara Kimball Young, are Paul McAllister, Claude Flemming, Vernon Steele, and Montagu Love. The picture will be staged by James Young.

EDISON COMEDY SERIES

In response to requests from exhibitors and fans the Edison Company announces a special series of ten comedies in which William Wadsworth and Arthur Housman will again be teamed up for fun-making purposes.

WHO GETS THE CREDIT?

(Continued from page 44.)

director or scenario writer. The result is, he gets exploited. He is, as I said before, the most tangible medium through which the public can be reached and appealed to. The fans have their favorites and give them preference. Of course, a film company knows full well that the publicity for a player means, usually, more money in the pay envelope; yet it can figure against this its margin of profit in increased sales of positives. But give the director or scenario writer publicity and it means a raise in salary—that rival business firms will be competing for their services without necessarily increasing the sales of the picture. The manufacturer appreciates the value of a good director, and, to some extent, of a scenario writer, but it also appreciates the fact that they are much easier to handle, to keep under cover, than the player who is, by reason of his presence on the screen, constantly before the public. And when a firm pays the player a big salary there must be retrenchments at some other point. The director and author may often come in for a good share of aforesaid retrenchment.

There are, without doubt, exceptions to all that I have said. My remarks do not apply to the exceptions, however—I speak of the rank and file. Some directors are drawing big salaries—some stars are drawing big salaries, and they may earn them—some scenario writers are getting fair pay for their scripts. But I still maintain that we must not forget that there are kings, and, what is more, the MAKERS OF KINGS. Perhaps we will never know some of the "makers"—they do not seek publicity. "Publicity?" it is the magic wand which helps to sell ability and soap. It is often used selfishly, unjustly—then, again, it rights many wrongs. Perhaps the world could do without it. I wonder. I am afraid it would be an uninteresting world in all events, without the great unknown assistants—THE MAKERS OF KINGS.

McGEE FOR DETROIT THEATER

M. W. McGee, one of the pioneers in the motion picture world, has been appointed manager of the beautiful new Majestic Theater, Detroit, which is expected to open in February. Mr. McGee will have in charge one of the largest motion picture houses in the Middle West.

For twenty-four years M. W. McGee has been in the amusement business, and since the coming of the motion picture he has seen activity in every branch of the industry. He toured the country with early picture efforts, later acted with Pathe and Vitagraph, and has been connected with large New York picture theaters.

ROACH MAKES DENIAL

Joe Roach, scenario writer, and Ruth Stonehouse wish a denial made of the statement coming from the Coast, and appearing in last week's Mirror, that they had negotiated with the Universal Company. Both the writer and star will remain with Essanay. The Mirror's story came from a Pacific Coast source that is usually authoritative, but it was evidently the result of a misunderstanding.

ELAINE STERNE

Photoplaywright

Author of

Without Hope FLAMINGO

The Sins of the Mothers VITAGRAPH

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REVIEWS OF LICENSED FILMS

Olive's Manufactured Mother (Edison, Jan. 19).—Director Sidney has achieved some very good photography in this more or less stereotyped drama in which the hackneyed situation of the adopted child despoiling the expected heirs of their fortune is worked through a mass of mishaps only to reach the expected happy conclusion. A wealthy woman about to adopt into her home a young girl, who knows nothing of her parentage, is prevented from doing so by a nephew and niece, who are strange matters that the young girl has an old bag, who maintains a resort for thieves, foisted on her as her mother, still not satisfied the niece drops a diamond ring into Olive's pocket while they are in a jewelry store. The police trace Olive to the hotel she, in which her expositions mother has her home, but at the last minute the old hag dies and on her deathbed confesses. The ending is naturally happy.

Joy and His Trombone (Edison, Jan. 20).—Though music cannot be reproduced on the screen, one catches the impression after viewing this farce that the trombone in question has more wind power than harmonic qualities. Joy is a clerk in a country grocery store who would rather practice on his sliding instrument than wait on customers. After wrecking the store by blowing the groceries from the shelves he is thrown out and leaves to make his way in New York. The store keeper's daughter decides to follow him when he writes that he is playing in a big band only to find on her arrival that the big band is one of the itinerant street variety that mar the natural beauty of Spring days. After various adventures in the city they decide that home is the best place for them and in some unknown manner, the picture does not show how, they manage to get back to the bucolic delights. Whether they are welcomed by the irate father is left to the imagination. James Castle directed the picture.

A Weighty Matter for a Detective (Edison, Jan. 20).—The offering is distinctive because it introduces Edison's best comedians in the sort of a plot to which former successful experiences has fitted them, as screened by a director who can put on the "country" stuff as no one else—Charles H. Ray. James Stevens takes the part of "Minsky," which accounts for the first litter. Then Arthur Housman is introduced, and Dan Mason, and the lot of others, all traveling at top speed. Mr. Ray knows how to handle these former farces, and the best proof of it is that he succeeded with nothing much in the nature of a plot in presenting a quite original little offering. Of course he has a knack, but that still allows a large percentage of the praise to be bestowed on the director. It is linked to The Wonders of Magnetism.

The Wonders of Magnetism (Edison, Jan. 20).—A half reel devoted to magnets and their properties. Back in the days of phylons and iron filings a good many probably marvelled at the same manifestations of electricity from that are shown on the screen. It is easy to follow the curve of the filaments as they arrange themselves about the poles of the magnet—easier, in fact, than to know the why and wherefore to which a scientific offering of this sort dare not approach. It is split with A Weighty Matter for a Detective.

Lodgings for Two (Edison, Jan. 27).—A really original farce comedy that is laughable from start to finish. Two rascals come into a city in which the annual county fair is being

held only to find that every hotel and boarding house is crowded and that people have been reduced to sleeping on pool tables and chairs. They pursue a fruitless quest in an endeavor to find a place to sleep but are unsuccessful. At last they bribe the watchman of a department store to permit them to sleep in a handsome brass bed displayed in the show window of the store. They doze in the dark, but overstep and are awakened the next morning by the mischievous antics of a large crowd, mostly pretty girls, gazing at them from the outside of the window. Charles Hanson was the director.

Who Wants to Be a Hero? (Edison, Jan. 22).—An extravagant burlesque in which absurdities are carried to their wildest extremes, this sketch, written by W. R. Wine and produced by the Bell Western company, no doubt will pass muster. At all events it is odd. Count De Switz inherits the right to a high rank in two revolutionary armies that are at war. First he fights on one side, then on the other and finally, clad in a combination uniform representing both armies, is sentenced to fight a duel with himself. Of course, the soldiers are burlesqued and one sees such ridiculous spectacles as cavalry mounted on strange animals selected from the Bell menagerie.

Olive in the Madhouse (Edison, Jan. 20).—An episode in the Olive's Opportunities series by Mrs. Wilson Woodrow, staged under the direction of Richard Sidney. A remarkably good picture, full of excitement and well sustained interest, the one at the insane asylum being a particularly good piece of work. Olive's somnolent conspiracy to put her in an insane asylum in order to prevent her marriage to Vance Coleman. While confined there Drew Martin drops a box of matches in front of a pyromaniac. The asylum is set on fire and Olive, locked in a room, is in danger of burning to death, when she is rescued at the last moment by Vance Coleman. Well acted throughout especially the madhouse scenes.

Quaid's Target (Edison, Jan. 19).—The love (?) story of the girl, her heretofore respectable lover, and the pitcher-captain of the "nine" is the old tale of the athlete winning out. Incidentally, the lover takes his place in a "hit-the-nurse" show; but it is in the baseball game that the director has achieved his greatest success. In neither pictorial or other films has the game between two local sides been handled more cleverly, understandingly or interestingly than here. The picture is on a reel with "Gus and the Anarchists."

Wanted, a Nurse (Vitascope, Jan. 22).—Wilder Drew is turning out some of the best comedies on the market. He is able to draw laughs by legitimate acting without resorting to slapstick methods. This time he is a clubman, who chances to meet a pretty trapped nurse, and to be near her he assumes a sudden illness, which necessitates his being taken to the hospital. But the object of his admiration is out on a case, and the occasion of unattractive women detailed to care for him causes even amusement. In time, discomfited, makes him delirious and he contracts what a physician terms "nurse-fever." From this dangerous ailment he is rescued by the pretty nurse. The picture is developed and acted in a good comedy vein borne out by humorous sub-titles. Jane Morrow is the nurse so sincerely wanted.

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GOSSIP OF THE STUDIOS

JOHN COLLINS, Edison director, is daily earning praise for his work as a scenario writer in addition to his efforts as a producer. Two of his recent plays which he also directed are "Stoneheart" and "Where Is My Wandering Boy To-night?"

In "Suspicious Characters," an Edison comedy, there is a whirlwind finish in which every one finds a pie coming his way. One came so fast that William Bechtel did not get time to close his eyes, and the spice in the pie so inflamed that organ that he was laid up for two days.

JEAN DUMAR is the latest actress to be selected by the Edison Company for stellar honors in their stock company. Miss Dumar's rise is one of the most interesting stories in the picture field. Less than a year ago, when she was still in her teens, she came to New York to make her name and fortune. Without friends, and soon without money, she, by some chance, applied at the Vitagraph studio for employment. The director gave her a chance, and she soon was gaining considerable experience at the Heliance and Famous Players studios. Miss Dumar had been with the Edison Company only two months when she earned her place in stock.

MAY ALLISON, a charming legitimate actress who has been seen in "Everywoman," "The Quaker Girl," "Miss Caprice," "Iola," and "Apartment 12K," will play the second lead with Edith Wynne Mathison in the Lasky-Belasco production of "The Governor's Lady." She has signed a long-term contract with the Lasky Company.

HANK MANN, of the Universal LKO company, directed by Jack Blystone, was a landscape artist before he entered the picture arena. Yep, sides of barns, houses, brick walls, and the like. One day Hank looked from his scaffold and saw a Keystone company working. He decided then and there that he was meant for an actor.

CAROL DU MILLE has completed the actual work of producing the Lasky-Belasco picture of "The Warrens of Virginia." Blanche Sweet is said to excel herself in the portrayal of Agatha.

MARGARET TURNBULL, widely known as a writer and dramatist, is now at the Lasky studios in Los Angeles, where she will assist William C. De Mille, who has charge of preparing the scenarios for all the Lasky productions. Miss Turnbull collaborated with Mr. De Mille in writing "Classmates," and later wrote "The Deadlock" for Edith Wynne Mathison.

WALTER ARTHUR, chief cameraman for the Vitagraph Company, was operated on last week for appendicitis. He is reported as doing very well.

GEORGE PLYMPTON, special director for the Vitagraph Company in the production of a film depicting the New York Fire Department to be shown at the Panama-Pacific Exposition, has had some very exciting experiences within the past two weeks. On Friday and Saturday evenings, Jan. 22 and 23, he and his cameraman,

Arthur Quinn, were accorded the privilege of sleeping in the fire house, 33 Great Jones Street, New York city, awaiting the first alarm of fire, so as to take the whole performance of the company in going to the fire and battling with the flames. Sunday, Jan. 24, scenes were taken in City Hall Park, giving a clear view of the throwing of the water from the water-tower over the skyscrapers in that vicinity.

AN ALL-STAR Vitagraph cast has finally been selected to go to Texas under Director Lionel Belmore. Headed by Eleanor Woodruff and Darwin Karr, the company includes such other stars as Ned Finley, Harry Northrup, Eula-He Jensen, and Marion Henry. The

players will go to Fort Clark, Texas, about twenty-two miles from San Antonio. Among the pictures that will be taken here are "Britton of the Seventh," "West Winds," "His Bunkie," "Convict One-Two-Five," and "Island of Surprise." Colonel Jasper Ewing Brady will assist Director Belmore in staging the military pictures.

VAN DYKE BROOKS, of the Vitagraph's directing force, gave a lecture last week before the educational department of the Central Branch Y. M. C. A. in Brooklyn on the construction of motion pictures. In connection with his address he displayed one of his recent pictures, "A Daughter of Israel."

LAWRENCE DAMOUR, cameraman for the Mutual Weekly, had his baptism of fire last week when the fighting between strikers and strike-breakers began at Carteret, N. J., after he had set up his camera to take a very quiet panorama of the buildings. Damour says the mob pulled the scene just as well as though a Griffith were directing. The only trouble was that the guns held real bullets.

ALL THE WAY from England came this letter to "Dot" Kelly, of the Vitagraph Company. It was written by a nineteen-year-old boy on the eve of his departure for the front: "Dear Miss Kelly, I am allowing myself the privilege of writing you—I should not do so were it not that I am about to go to the front with my regiment to fight for England—I may not live to again see you on the screen, and I so want to thank you for the times I have enjoyed your pictures. I hope and pray for your long continued success."

JAMES MORRISON and "Dot" Kelly headed a company that was working in New York Harbor last week filming "Rescued by Wireless." When the boat with the party had gone out a long way from land, Jimmy suddenly spied what looked like the outlines of a man-of-war in the distance. Through the haze the hulk could just be seen on the horizon. "It's an English cruiser awaiting ships carrying contraband," said Jimmy. "Let's go out further; we may meet an adventure." So the boat was turned for foreign shores. After a half hour's trip, and, believe us, it was anything but pleasant on a cold January morning, with the sea running high, the Vitagraph boat came close enough to really see something of the alleged cruiser. "Oh, shucks," said Jimmy Morrison suddenly, "it's only a mud scow on the way to Barmen Island."

WHEN THE CALIFORNIA Motion Picture Corporation was formed the millionaire directors promised to loan the use of their homes and estates whenever they might be needed for motion picture scenery. They made their pledges good in the filming of "Mignon," and four of the palatial San Francisco Bay estates furnish some of the exquisite settings in "Mignon."

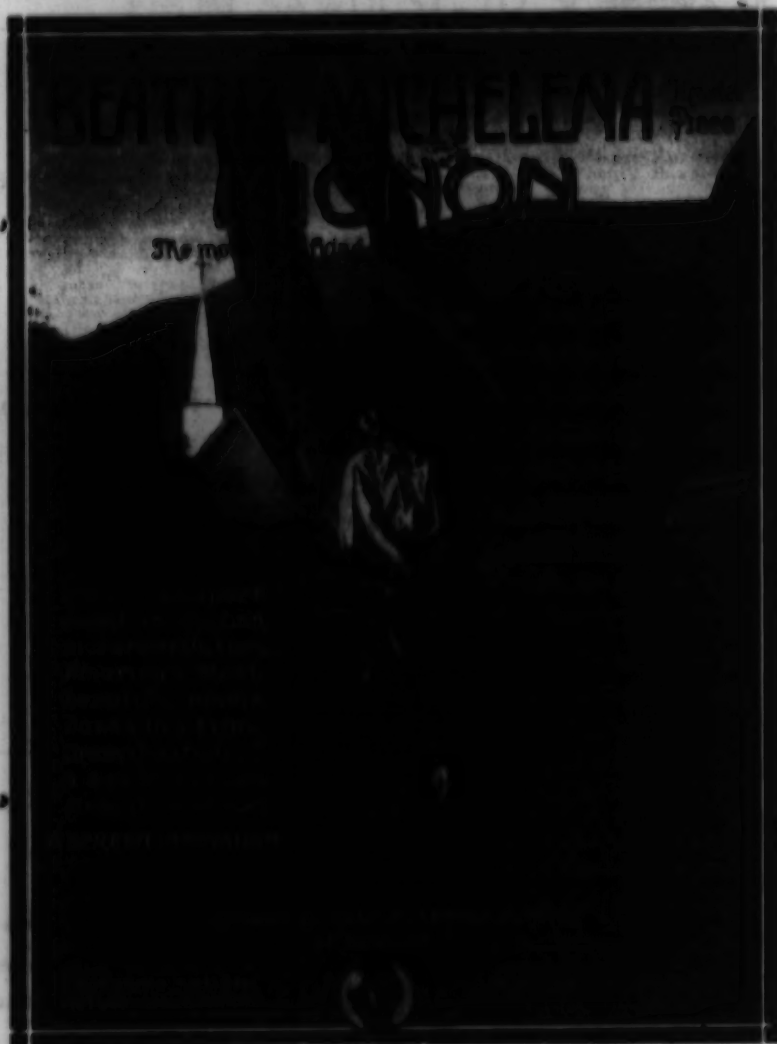
LEE BRON, directing "The Vanishing Vault," a forthcoming Vitagraph picture, conceived the idea of using an actual summer resort hotel, as demanded by the story, instead of studio sets. The new portable lights used by the Vitagraph Company were used, and over one hundred and twenty-five scenes taken in all parts of the Ocean Hotel, Sheepshead Bay. They were taken from the attic to the cellar, including such scenes as the ballroom, lobby, basement, laundry, dining-room, bar, kitchen, bedrooms, stairways, and halls.

HAROLD LOCKWOOD, juvenile lead of the Famous Players Film Company, left last week for their Pacific Coast studios, where he will join Mary Pickford, who preceded him to the Western organization, where she will remain indefinitely. Lockwood will support Mary Pickford in the series of subjects selected for Western production, the first of which will be "Audrey," by Mary Johnston.



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"THE WILY CHAPERON"

A Gorgeous Comedy-Drama well done. CHARLOTTE BURTON in titular role. Direction of Thos. Rickerts. Release Fri., Feb. 12, 1915

Distributed exclusively through the United States and Canada by the Mutual Film Corporation.

REVIEWS OF LICENSED FILMS

The Black Ghost Bandit (American, Jan. 15).—A Western cowboy story with the usual galaxy of stage coach robberies and near lynchings, with an original turn at the end that is quite surprising. The picture is mixed, however, by the photographs, which in many parts is not clear. The bandit has a daughter, in love with the sheriff, who does not know that her father is a bandit. She accidentally discovers his hiding place and notifies the sheriff, who captures the bandit. A wife disguised by paralyze proves to be the reason for the bandit's stealing, and the sheriff releases him and lends him the money for the necessary operation.

The Tailor's Bill (Edison, Feb. 10).—A Wadsworth and Howman comedy not up to the usual standard of excellence of this amusing pair. As most of the comedy element depends on the old trick of trying a string to a dollar bill and having it always come back to the original owner. The complications are caused by the renting of a costume for a masked ball and the persistence of the customer in collecting his bill. On the same reel with "The Life History of a Silk Worm."

The Life History of a Silk Worm (Edison, Feb. 10).—An interesting educational picture showing the development of the silk worm from the laying of the egg by the female moth until a new moth laboriously crawls forth from the cocoon. The photography is very clear and distinct. On the same reel with "The Tailor's Bill."

Flood—A Fish Reducer (Edison, Feb. 11).—A particularly inept farce-comedy which may be farcical but is not in the least funny. A three-hundred-pound man goes to a physician to procure means of losing some of his excess adipose tissue and is given a number of exercise machines from the knowledge of his wife, who is somewhat of a shrew, furnish him with all the exercise needed, and in the end he has succeeded in losing nearly two hundred pounds of his weight. Directed by Charles Hanson.

The Stone Heart (Edison, Feb. 6).—This melodrama of arrested life on the part of a New York woman has a strong heart interest if the action was not so stilted and was based more on reason. Because her mother is dangerously ill Nan is five minutes late at the wedding. She is discharged, but finds an opportunity of stealing it with which she makes a physician. The old sweetheart keeper—very well acted, by the way—goes to her treatment home with a policeman, and after being ordered for a while finally softens his heart to the dire necessity of Nan and her sick mother and turns from their promoter into a ministering angel. Produced under the direction of John H. Collins.

The Girl Who Kept Books (Edison, Feb. 15).—An episode in "The Girl Who Worked for Her Living" series, by Mark Gran. A simple story of business villainy extolling the cleverness of the modern business woman. The working girl in this episode is an expert accountant, who by her cleverness is enabled to save an acquaintance from a charge of tampering with the books by discovering the identity of the real thief. She accomplishes this by a similarity in the false entries in the books and the handwriting of some anonymous letters. Gertrude McCoy as the working girl is capable, acting as if she really had had some business experience. The production was staged by Ashley Miller.

Heart-Breaking News Pictorial, No. 5 (Jan. 15).—The second induction of Governor Walsh of Massachusetts; the trying out of tropical sailing, a new electrical experiment invented by an army officer, by exploding a land mine and a marine mine, with astonishing results in both cases; President Wilson arriving at Indianapolis to deliver his recent Jackson Day address; quite a bit of interesting film devoted to the comedy industry near Boston; the Austrian graduates of the military college being hurried to the front; German army thoroughness in the rebuilding of bridges destroyed and shooting of horses; and the annual Winter carnival on Lake Placid, N. Y., with the usually competitive toboggan races, hockey games, curling and other ice sports. The offering, with its many snow and ice scenes, is a sort of mid-Winter edition of new events all well taken.

The Marriage Game (Biograph, Jan. 16).—The author of photo-script may reason something on this order: "Marriage ceremony is only a legal proceeding after all, and I'll take the case of a man, say a drunkard, and have him force his attentions on the girl after she is married. If he perseveres enough the meaning of his persistent generation will be quite plain, and in the end I have only to do away with him and the reel will be complete." All of which, dressed in the amusements of photo-script, was carried out as prescribed and makes a very melodramatic episode to heart sympathy. The young man, however, in the present instance figured without the love which the Governor-elect would awaken in the girl after her marriage to him, and his first intrusion in the state home is rewarded by a term in jail under burglary charges. His execution with the ridiculous methods that picture producers have sanctioned by now—and make his way once more to the woman whom he still loves despite her testimony that not him the sentence. Here he is shot in his struggle with her, and the Governor enters as the picture closes.

Mr. Stubbs' Pen (Lubin, Jan. 16).—The idea used as a basis for this brief farce, opening a reel with "Spaghetti and Lottery," is of the slightest. A business man is given a fountain pen and is attempting to sell it to his wife, who over himself, his desk and his stenographer. His trouble with the pen are so amazing that he throws it into the river, and then, when he is rid of it, his wife presents him with another pen for a birthday gift. George Welch, Eloise Willard, and Frances McMorris do their best to make the sketch entertaining.

Spaghetti and Lottery (Lubin, Jan. 16).—Two Italians buy a lottery ticket and then visit a restaurant that makes a specialty of spaghetti. Their favorite dish, however, in the restaurant are true to the laws of spaghetti-farce. Waiters spill platters of spaghetti, there is a free-for-all fight, and the two Italians, after losing chased through the street, are forgiven because of the wealth acquired by means of the winning lottery ticket. The humor is coarse, but rather more effective than that in "Mr. Stubbs' Pen," on the same reel. Vincent Francis, who wrote the scenario, appears in the cast with Will Lewis and Kate Hardy.

Pathe News Review, No. 8.—Excellent views of the recent subway disaster; beach on skates; Bob Hurman defeating Barney Oldfield in the automobile race at Los Angeles; the first woman taxi chauffeur in New York; the two yachts racing at Bedford, Mass.; medals being presented to the heroes of Vera Cruz; damage done by the raid of German warships

on the English coast towns; Canadian troops building breastworks in France; English troops in the trenches; preparing food for the soldiers at the front; French artillery shelling a German trench.

Pathe News Review, No. 8.—Well selected views showing the new events of the week, including the collision between the steamship *Edmund* and the fruit steamer *Limona* off Cape Cod; the poor of Los Angeles receiving their New Year's dinner; the harness horse speedway races on the snow at Brighton, Mass.; the New Year's day parade of the "Mummers" at Philadelphia; the distribution of Christmas toys to the poor children of New Orleans; winter swimming at Boston; the inauguration of Governor Whitman at Albany; the fall of London in East Prussia; the Christmas allowance of clothing being distributed to the soldiers at the front; houses laid waste by artillery fire in Belgium; wounded East Indian troops of the English at the depot hospital in Belgium; the cold weather at the front in France; testing bombs before shipping the balance to the theater of war.

Sentimental Sophie (Kessner, Jan. 21).—Sophie is a sentimental reader of novels who allows the cakes on the griddle to burn while she peruses her edition of *Laure Jean Libbey*. Her romance with one of the bachelors results in his asking her to ride. That's Montana Pete. His friend, Slippery Slim, makes her think Pete has broken a leg and takes her out instead. From then on the fun consists in the fact that Slim cannot ride, and neither can the woman, much less get on a horse by herself. Slim ends in the river where the horse threw him.

The Gang's New Member (Biograph, Jan. 21).—An offering a little out of the usual Biograph run and all the more acceptable for the change in settings and handling. The cub reporter, assigned to uncover some gang secrets, makes up as one of them, and his unceremonious handling of one of the gang who insults a girl, also a friend of the gang, leads to his admission without further question, to the innermost secrets of the group. He is wounded, and rescued by the girl, but his gratitude is not what she wants, and having discovered his true book and thus the source of the information that is getting into the daily papers, she denounces him, and he is thrown into the collar. Then she changes, fetches the police, and ends her romance. Of course the question might be asked, if vital information appeared in the reporter's paper, why did the police fail to take advantage of it? This is hardly consistent with the fact that the girl had no difficulty in getting them to raid the gang, and there are many other questionable points, as well.

The Navajo Ring (Vitagraph, Jan. 21).—A prologue, this is in the narrative form, in which one man tells a story of past events to others in a quite acceptable if, as in this case, the subsequent action is related to the prologue. Here we have the simple case of the woman who leaves her husband, as told in the prologue, the striking incident of which was his gift of a Navajo ring to the baby girl, and the action itself, which shows his reunion with his wife, after years of separation. The means of the union, are, then, the crux of the matter in which neither beginning nor end possesses much novelty. Margaret Gibson is the daughter—grown up—and her very clever work is the means of giving to this vital part its interest. It relates how the girl tries to and fails to win the mother, now an invalid, waits at home, she is tempted into a dance hall, but the fortunate presence of her father leads to her protection and speedy recognition. Reunion then follows. Anne Scheraga is the mother, and her striking personality fills this part with verve, and William Duncan is the father.

The Night Girl (Vitagraph, Jan. 20).—As author and director, Ralph Ince must be given first credit for this unusually bright comedy. It contains a little *Star* and a little *William* and *William*. The idea is not remarkable, but it is very cleverly handled, and the incidents are distinctly amusing. Mr. New-Wed sympathizes with his bachelor friend in his loneliness and advises him to follow the Night Girl (he says) time he meets her in the street. The bachelor does so, not realizing that the girl he picks out is his friend's wife. She has him arrested. Mr. New-Wed furnishes bail and then takes the bachelor home to meet Mrs. New-Wed. The second meeting of the Lothario and his supposed ability brings very humorous results.

Cactus Jim's Shop Girl (Relig, Jan. 19).—There is in this offering by E. H. Cohn what one is tempted to call an exquisite air of droolery about it. Cactus Jim is a character, one of those ill-treated shop girls he has heard about. His broom, frank proposal, however, is too much for her and she rejects it; later, however, to rue it, for the floorwalker's attentions are anything but pleasant. Our caddy friend soon backs home alone, but under his arm is a new model of a woman. This he ties on his extra horse and breeds in his cabin, and the rest of the hand think he is sure enough married. Then, just as the bunch think they have gotten "wise," the girl arrives to offer herself, or, rather, to repay the debt she owes him. The second daily for the sky pilot and clutch matters matrimonially. It is a happy medium of comedy and pathos, well screened. Relig's curve on the chart of acceptable comedy takes a sharp upward rise with this offering.

The Mexican's Chickens (Kalem, Feb. 9).—Mexico once more, with a travesty on military affairs, both Insurrection and Federal, in which the former steals chickens—and we presume counters—belonging to one of the latter. It is split with "Mr. Pepper's Temper."

Mr. Pepper's Temper (Kalem, Feb. 9).—A part reel in which John K. Brennan as the (late) husband is locked out early in the morning and cannot arouse his snoring wife until breakfast time. For a subject done so many times before, it presents interest and is not half bad. It is linked to "The Mexican's Chickens."

The Hicksville Tragedy Troupe (Kalem, Feb. 9).—If it is well done—and this is the case here—the burlesque of the country theatrical is a fertile soil of humor which may vary infinitely with the different plays attempted. Undoubtedly they are not as bad as picture directors paint them, and it might be fair, for a change, to show an equally absurd attempt by some urban stage-struck society, or, say, some of the plays that are given in this city for the sake of charity, it covers a multitude of sins. At any rate, after a few preliminary such as rehearsing, the curtain goes up and the uncertain careers of the cheer-lid, its mother, the hero, and the villain, as written by Victor Roseman and directed by Chance Ward, occupy the majority of the reel. It is thoroughly laughable in its absurdity. The reel goes back to real life when the heroine closes with her former flame having discovered the very questionable histrionic abilities of the hero.

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"THE TREASURE OF THE LOUZATS"

Drama in Four Parts Produced by the Itala Company.

"The Treasure of the Louzats" is capital photoplay romance, finely artistic in its production and telling a first rate story. The quality of the story marks the real dividing line between this picture and the less creditable output of Italian studios. Beautiful settings are here in abundance—ancient castles, dimly lighted cloisters, charming vistas. There is no skimping in the appeal to the eye; but one wants more than that in a four-reel picture; he wants a little something to think about, something to arouse his curiosity, some problem to draw his attention. The mystery of a lost treasure is as old as money bags; but it need not be trite if one has a gift for concocting fresh melodramatic situations and surrounding them with an atmosphere of romance.

The action in this film is unadulterated. Even sex and the problems of love, so dear to the hearts of Italians, are of minor significance in the affairs of the Louzats. To be sure, Lydia falls in love with her cousin, Count Jules, and he with her; but little stress is laid on the attachment, save that it accounts for the part the girl plays in bringing the treasure chests from their age-old hiding place. The clue to their whereabouts is found most unexpectedly.

The two branches of the Louzat family have been estranged for generations, because of the disappearance of the family treasure at the time of a feudal war. Each suspects the other of unfair dealing, and Count Gerard, Lydia's uncle, is especially jealous of Count Jules, who lives on a neighboring estate, the magnificence of which arouses covetous desires. On her eighteenth birthday Lydia receives from a mysterious messenger note written by her deceased father, announcing the existence of a volume inscribed with the ancestral arms, in which the location of the treasure is described.

Prompted by this communication, Count Gerard takes his niece to visit Count Jules, assuming friendliness; though in reality intent on searching through the old books in his cousin's library. He is discovered and turned out of the house, but time has been allowed for Lydia and the young count to fall in love. She is packed off to a convent, and one day in the chapel finds a massive Bible bearing the coat of arms of the Louzats. Before being caught by the Mother Superior she tears out a part of the fly-leaf telling where the treasure may be found; but the remainder of the page falls into the hands of Count Gerard. The part that Lydia retains carries the important warning to stand fifteen feet away from the chamber when it is opened. Ignorant of the danger, her uncle is able to release the heavy chests, and is crushed beneath them. The wealth and the girl are acquired by Count Jules.

As unfolded in the picture, the plot is carried along on a chain of interesting and frequently unexpected incidents, and there are touches of humor in scenes at the convent. Two members of the efficient cast appeared in "Cabiria." Lydia Quaranta, the Lydia in this story, and the actor who gives a very human characterization of the music master at the convent. D.

"QUEEN MARGARET"

Historical Drama in Five Parts. Released Through Pathe Exchange. Colored Film.

Alexandre Dumas's novel, "Margaret De Valois," was the inspiration for this very fine photoplay, thoroughly well produced in every respect. The coloring of the film accentuates the attractions of sumptuous settings and costumes that no doubt were faithfully patterned after fashions of the period. And in point of acting the picture is more than ordinarily satisfying, with players of marked ability to interpret King Henry of Navarre, King Charles, Queen Margaret, Catherine de Medici and others who figured in the tragedy of the Huguenots. The story has a solid historical foundation and is dramatic enough in its incidents. It is a bit intricate, however, and demands close attention if one is to grasp the full meaning of the many scenes.

Probably the most impressive characterization in the picture is that of Catherine de Medici, the forceful spirit of evil and the power behind the throne during the reign of King Charles. One receives a very fair suggestion of the implacable cruelty of the woman, who planned the downfall of King Henry of Navarre and brought about the massacre of St. Bartholomew. The massacre and the events immediately following it are presented in scenes replete with rich effects. We follow the affairs of state and two romances as well—those of La Mole and Queen Margaret and Cocomas and the Duchess de Nevers.

While the love stories progress, Catherine de Medici is searching for some way to rid the country of Henry of Navarre, and finally secures from an old chemist a book, the leaves of which are covered with a deadly poison. First the book falls into the hands of King Charles. He dies, and Catherine de Medici fastens the guilt on La Mole and Cocomas, who are guillotined, despite the efforts of Queen Margaret and the Duchess de Nevers to save them.

Merely as entertainment this production deserves high praise, and it has the additional virtue of dealing with an historical theme in an instructive, artistic manner. D.

Her Weakening Brother (Tubin Jan. 26).—The misadventures responsible for most of the drama in this two-reel picture, written by Harry Chandler, are nicely introduced. Burroughs, an architect, needs \$500

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"THE UNAFRAID" ON FILM

Ingram Novel Chosen as Vehicle for Rita Jolivet's Debut on Screen

Rita Jolivet has arrived in California to start work on a film production of Eleanor M. Ingram's novel, "The Unafraid," to be staged by the Jesse L. Lasky Company. Miss Jolivet will be seen as Delight Warren, a rich New York girl who meets with hair-raising experiences in Montenegro, culminating in her marriage to a nobleman. "The Unafraid" will be released in March.

Miss Jolivet was born in Paris and has played in Paris, London, and New York. Her professional debut was made in England as Bentrice in "Much Ado About Nothing," and before first coming to this country, had already played in the leading London theaters with such artists as Cyril Maude, Woodrow Grossmith, and Sir George Alexander. The leading feminine role of "Kismet," when that most famous Oriental production was first offered at the Knickerbocker Theater, gave Miss Jolivet her first New York appearance. Last year she played the role of the Chinese Princess in Percy Mackaye's fantastic drama, "A Thousand Years Ago," scoring a second overwhelming success.

AT THE VITAGRAPH

"O'Garry of the Royal Mounted" Heads the Bill at Company's Broadway Playhouse

A three-part story of the Canadian Northwest, "O'Garry of the Royal Mounted," heads the week's bill now being presented at the Vitaphone Theater. Edith Storey and Ned Finley are seen in the leading roles of this feature, which was produced by Director Finley in North Carolina. Among the others in the cast are H. Hankin Drew, Logan Paul, and Jack Brown.

The shorter pictures that make up the balance of the programme include Sidney Drew and Jane Morrow in "The Homecoming of Henry," Norma Talmadge and Van Dyke Brooke in "The Barrier of Fate," Harry Morey, and Wally Van in "The Chief's Goat," and Myrtle Gonzalez and Alfred Voshburgh in "Life's Game," a two-part drama.

EDISON NIGHTS IN THEATERS

The Edison Players have been discovering how popular they are as a result of a series of "Edison nights" that have been arranged at various New York theaters by the studio publicity manager, Frank Hanson. Among the houses at which the players recently made personal appearances are the Empire, in the Bronx; the Summer Theater, Brooklyn; and one trip to Jersey to Proctor's Park Place Theater.

HUTCHINSON RETURNS TO COAST

Mr. Hutchinson, president of the American Film Manufacturing Company, after spending the holidays in Chicago and New York, has returned to California, where he will make the selection of an additional company for the production of multiple-reel releases. One company has already been at work on special features for a period of three months under the direction of Harry Pollard, featuring Margarita Fischer, and has completed several subjects, which will soon be announced for release.



NEVA GERBER.

Playing Opposite Carlyle Blackwell, with Favorite Players.

NEW WESTERN COMPANY

Liberty Feature Company Starts Operations, with Frank Montgomery Directing

Los Angeles (Special).—The Liberty Feature Film Company is a new organization that will produce on the Coast. The company expects to keep two studios in operation, one at Glendale and the other at San Mateo, Cal. Frank Montgomery, formerly producer of Western features for Universal and Kalem, has been appointed director-general. Mona Darkfeather accompanies him to the new company.

Among the players who are said to be under contract to the Liberty are Marguerite Clayton, Emory Johnson, Tru Boardman, James Davis, Virginia Ames, Carl Stockdale, and Vera Hewitt. Releases will be made on the Criterion programme.

KLEINE MANAGERS MEET

George Kleine held a conference with his Eastern branch managers at his New York office on Sunday, Jan. 17. Among those present were: Messrs. George Kleine, D. H. Bergh, of Chicago; W. E. Raynor, J. J. Dacey, H. A. Bugle, New York office; J. J. Rotchford, Philadelphia office; D. L. Dennison, Pittsburgh office; R. F. Simpson, Atlanta office; D. Cooper, Toronto office; H. D. Marson, Boston office.

PICTURE PLAYHOUSE NEW OFFICES

The Picture Playhouse Film Company, which already has ten offices, expects shortly to open six more which will be located in Boston, Minneapolis, St. Louis, Kansas City, Atlanta and Indianapolis. This company has grown so much of late that larger quarters are needed and it is reported that they will soon move into an entire floor of the Masonic Building.

KALEM FEATURE IN CHURCH

Kalem's remarkable feature production, "From the Manger to the Cross," was last week shown to the members of the Grace Methodist congregation, New York City, by the pastor, Dr. Christian Helmer. R. Henderson Bland, who portrayed the Christus in the film, was invited to address the congregation, and gave a brief account of his experiences in Palestine. Mr. Bland is at present appearing in "Kitty MacKay."

UNCLE SAM ON SCREEN

WASHINGTON (Special).—The Henry W. Savage pictures, "Uncle Sam at Work," are now in their second week at the Columbia Theater. The feature illustrates the many activities of the United States Government, and is based on Frederick Haskin's book, "The American Government." It is in nine reels. A New York opening is being arranged.

"YOUNG ROMANCE"

Four-Part Comedy Drama, Written by William C. De Mille. Directed by George Melford and Released by the Lasky Company Jan. 31.

Nellie, of the notions..... Edith Tallaferra
Lou, her chum..... Florence Dagmar
Tom, of the housefurnishings..... Tom Forman
Meyer, his roommate..... Frederick Wilson
Spagnoli, the schemer..... Ernest Garsi

William C. De Mille goes in search of romance to the spot raked so often by O. Henry, and with the ambitious ribbon counter girl and another worker in the same department store as the pivots succeeds in moulding an acceptable comedy drama. Edith Tallaferra, who makes her screen debut in this picture, brings the charm of youth with thorough experience to her role.

The picture is peculiarly American. It has its start in an American department store, where vacation time breeds adventure in the minds of two young sales persons in the same store, neither, of course, having ever seen the other. Each determines to "live for a day," and assuming fictitious names, leave for the same Maine resort. The picture, besides retelling the American atmosphere of such a resort with an unusual degree of faithfulness with its settings and detail, goes even better in reporting, when the director wishes the full play of beautiful settings, to the California Coast, than which it would be difficult to pick out anything more satisfactory.

The author relates his story in an amusingly narrative style. How the girl arrives at the hotel, meets the other young person, loves him as the precious days speed by, but fears to tell the truth to her "aristocratic" friend. A penniless schemer, however, comes to the rescue. He reads about the inheritance of Miss Ethel Van Dusen—the name the girl assumed—kidnaps her, and leaves her on a deserted island, while he travels East to cash a check that he forces her to make out. Mr. De Mille, however, wisely drops his villain here without much concern for his fate, for his purpose was to bring together the young people.

There is plenty of refined and hearty laughter over the situations the plot brings about. Its power to interest and amuse is clear. There is a quiet assurance that no director will deal harshly with so daintily clad a miss as the girl on the lonely isle. Also there is an almost equal assurance that they shall go back to their respective jobs, and shall come face to face in the store, and then—well—"none of our business."

The supporting cast was quite good, especially in the case of the girl's roommate; however, they had behind them a scenario that gave the principals the majority of the work.

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as Mrs. NevinstonHubert Wilke
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LETTERS AND QUESTIONS

CHRIS MARSELY.—Cleo Madison has been in motion pictures for some time, so I am afraid that we will not be able to give you the space necessary for a list of all the pictures in which she has appeared. Among the recent pictures in which she played are "Damon and Pythias," the spectacular Universal feature; "What a Woman Will Do," released Jan. 12; "The Mystery Woman," Jan. 30; and in installments of the "Trey of Heart" series.

R. R. W., MONTREAL.—There is only one correspondence school for photo-playwrights that we have ever undertaken to recommend. That is the Home Correspondence School, Springfield, Mass., conducted by Arthur Leeds. We feel sure that you will find this school satisfactory.

J. BAINSLY, SCRANTON.—Darwin Karr played the lead in the Vitagraph picture, "The Tangle." Yes, the soldiers shown in this picture are the real thing. It was taken along the Texas border last winter at regular army posts. The Vitagraph Company is sending another company to Texas this month. Darwin Karr and Eleanor Woodruff will play the leads.

K. F., HARMON, N. Y.—Some of the studios located around New York follow: Biograph Company, 807 East 175th Street; Edison, Bedford Park; Kalem, 235 West Twenty-third Street; Vitagraph, East Fifteenth and Locust Avenue, Brooklyn; Thanhouser, New Rochelle; Universal, 543 Eleventh Avenue; Reliance, 29 Union Square; Famous Players, 213 West Twenty-sixth Street; Peerless, Fort Lee, N. J.; Pathe, 1 Congress Street, Jersey City.

K. C., PHILADELPHIA.—The programme you have sent us has many excellent points, but there is one thing you should be more careful about. In using illustrations always be sure to get a cut of the right screen for your paper. The good quality you are using at present should have cuts of 130 screen; if you should change your paper, our printer will tell you what screen cut to use. Better use no illustrations at all than coarse screen cuts on good quality paper.

WHAT THE EXHIBITOR CAN DO

(Continued from page 46.)

advertising the exhibitor could select the best feature of the week from his regular programme and boost it so much that he would crowd his place as full as any outside "State rights feature" could possibly crowd it, and thus save the \$25 that he paid for one day's rental.

Here is a good tip for exhibitors: Every week the Universal department heads meet in our New York office on Tuesday night and review the whole week's programme booked for release four weeks from that night. They then select the one, two, or three features in the week's supply and advertise them good and strong. The result is that we always sell more prints of those strongly advertised features than we do of the other releases in the programme. If we can do it the exhibitors can do it. Let them stick to their regular programme, whether it is the Universal or some other. Let them select the best feature included in each week's programme and put their whole heart and soul into advertising it, just as they would if they had to pay a fancy price for it.

Lastly, I say that the biggest folly that any exhibitor can commit is to fight with his exchange. The exchange and the exhibitors are partners. They have something to sell to the public, and it is up to them to see that they get full value for everything they sell.

If we will all pull together, use the brains God gave us and quit trying to give the public more than we can afford to give for the money, we will all make a legitimate profit and the trade papers won't have to ask me or anyone else "what is the great trouble with the moving picture business?"

COMMENT AND SUGGESTION

(Continued from page 39.)

best in their respective territories—and motion pictures will be their fate. It is difficult to calculate the number of theaters that will be added to the motion picture list by this one stroke, or its effect on every person who touches the film field, from the maker of projection machines to the producer. Many of these managers have already shown pictures on nights when they had no legitimate attractions, but many will be entire newcomers to the picture field. In making the entering step they will have to consider the competition of theaters in their territories that have already established themselves as picture houses. Which means? That the newcomers will have to seek quality, to display originality in exhibiting methods. All of which can result in nothing but benefit to the picture field.

This is among the many reasons why we should hear less of the question, "What is the matter with the picture business?" Calamity howling never did any man or any business an ounce of good. There are spots in Filmland that could be improved, yes, many of them, but no more than there are in lines of endeavor as old as the pyramids. Forget the pessimism, the continual sniffing and sneezing in search of faults, this calling names and banging heads. Forget the whining and snarling, the crying of "Wolf, wolf." Boost, boost, with a whole mind and a whole heart, boost morning, noon, and night.

FEATURE FILMS

The Frozen Safe (Pathé).—Two sensations, one for each sex, are provided for the fourth edition in "The Exploits of Elaine," in which Arnold Daly and Pearl White are being featured. As in the Orin Kennedy stories, the incidents are given a scientific turn. A strictly modern safe, supposed to be proof against all means of entrance known to burglars, is placed in Elaine's home to contain the papers wanted by The Clutching Hand. Presently the safe shows remarkable symptoms. It is so cold that the outside is covered with frost and we find the metal being ripped apart by the high pressure caused by the evaporation of liquid air introduced in a carefully prepared production. Next, Kennedy escapes a plot against his life because of an instrument secreted in his apartment to register the steps of intruders. Through it he is warned that someone has entered his rooms during his absence and he looks with suspicion at a picture that hangs slightly out of alignment on the wall. In straightening it with a pole he stands at a safe distance and avoids a discharge of gunshot arranged by The Clutching Hand. These two incidents are adroitly introduced in a carefully prepared production. Thus far "The Exploits of Elaine" have been more ingenious than the ordinary run of serial melodramas.

The Three Brothers (Majestic, Jan. 16).—A two-part Canadian story of love and reconciliation bringing in a slight variation of the old story of Rocco Arden. An orphan girl is brought into a family composed of three grown-up boys and their mother, and the usual result follows, namely, that all three boys fall in love with the girl. The second son is the favored one and he leaves to make his fortune. His letters are intercepted by the oldest brother and in time he is reported dead. The girl consoles herself with the youngest brother, and the second one returns home in time to overhear them confess their love. He renounces his love and in a note cheerfully gives the girl to his more fortunate younger brother. Claire Anderson would be more attractive and interesting with a more thoughtful make-up. The photography was good.

The Cross of Fire (Knox, Jan. 15).—It is a pleasure, after viewing a number of mediocre films, to have the names of Thomas H. Ince and R. V. Spencer flashed on the screen as directors and then to have the picture live up to the reputation of these men. In this two-reel drama of the north woods, exploiting as it does the simple childlike nature of the men and women living at "the top of the world," a degree of attention to detail, good, clear photography, and correct lighting effects has been achieved. The really delightful feature is the life of a Canadian trapper who while he is praying to the Virgin that she may be spared to him, and as a result he renounces and blasphemes God. He refuses to allow his little daughter to attend the little backwoods church, and forcibly throws the Catholic priest out of his cabin. While he is tending his traps the little girl steals away to church, a severe thunder storm arises, the cabin is struck by lightning, and he returns in time to see two falling timbers that have formed a cross burning on the bed where he left his daughter asleep. He is covered with remorse and staggers to the church only to find the little one happily singing at the altar. The picture is full of human interest and the acting is good throughout.

Money (Biograph, Jan. 31).—Adapted from the play of the same name by Pulitzer-Letton. A two-part adaptation of Lord Lytton's weak and futile play. The picture has scarcely a redeeming feature. Its plot deals with sordid avarice and cunning hypocrisy, with virtue triumphant in the end.

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